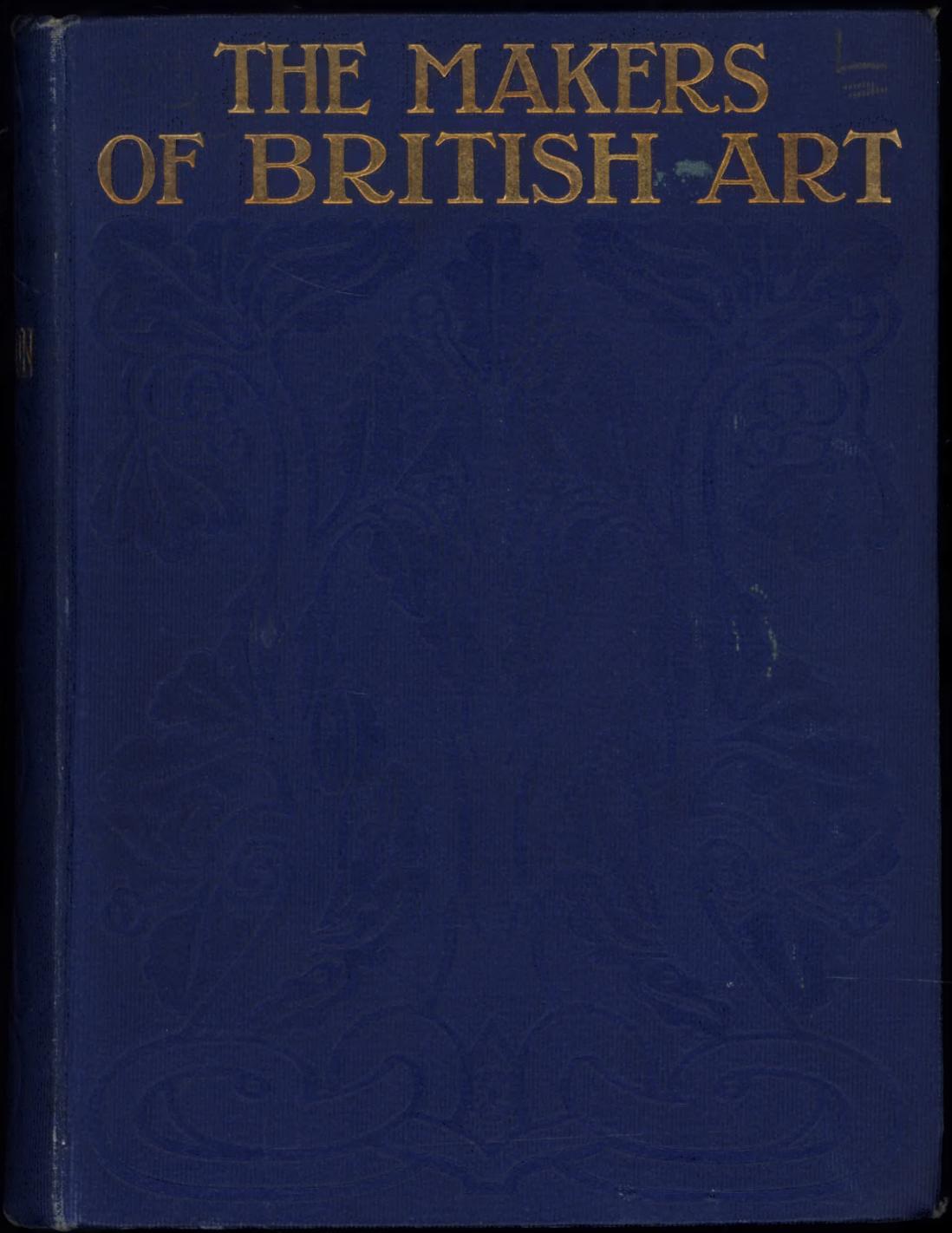


THE MAKERS
OF BRITISH ART





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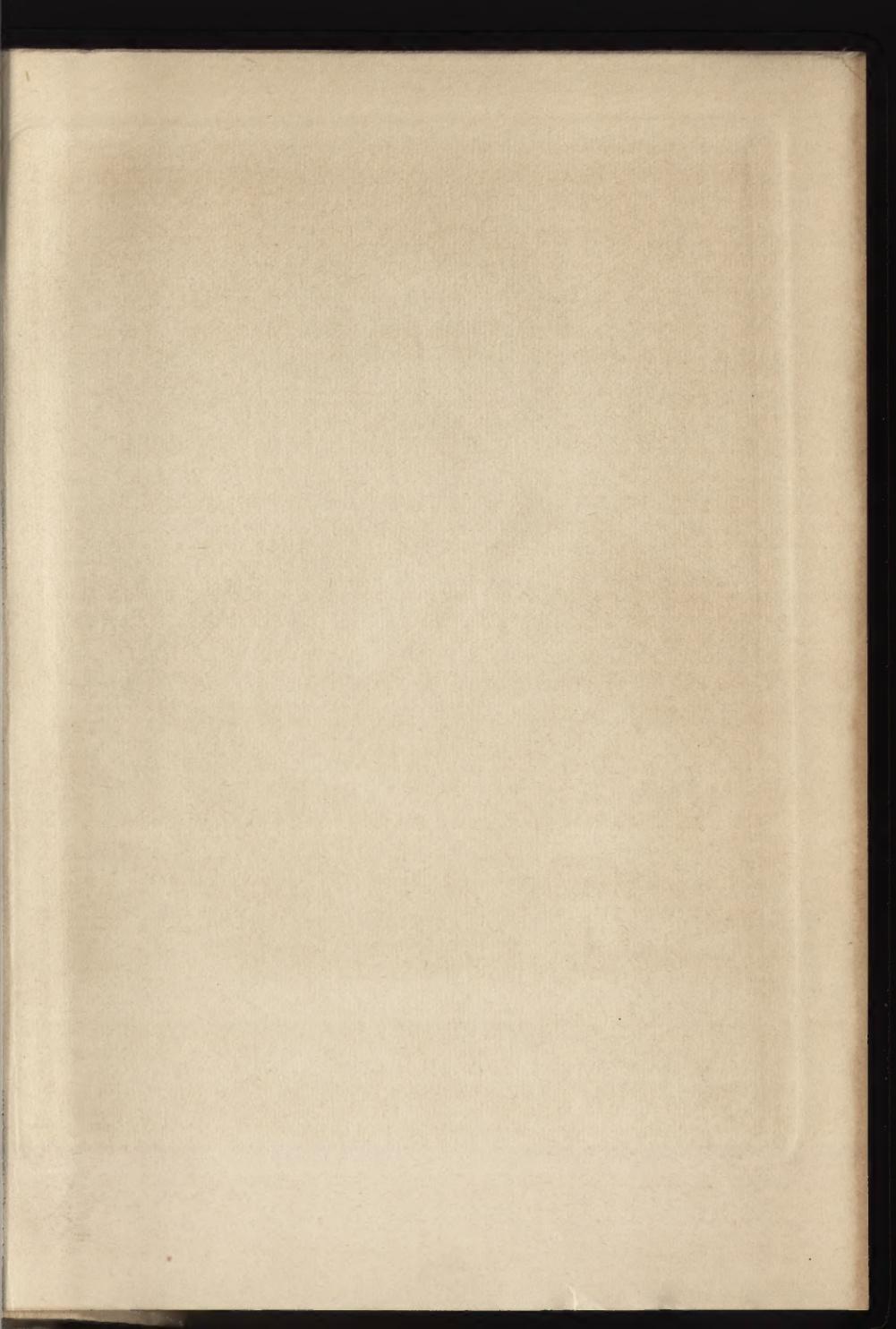
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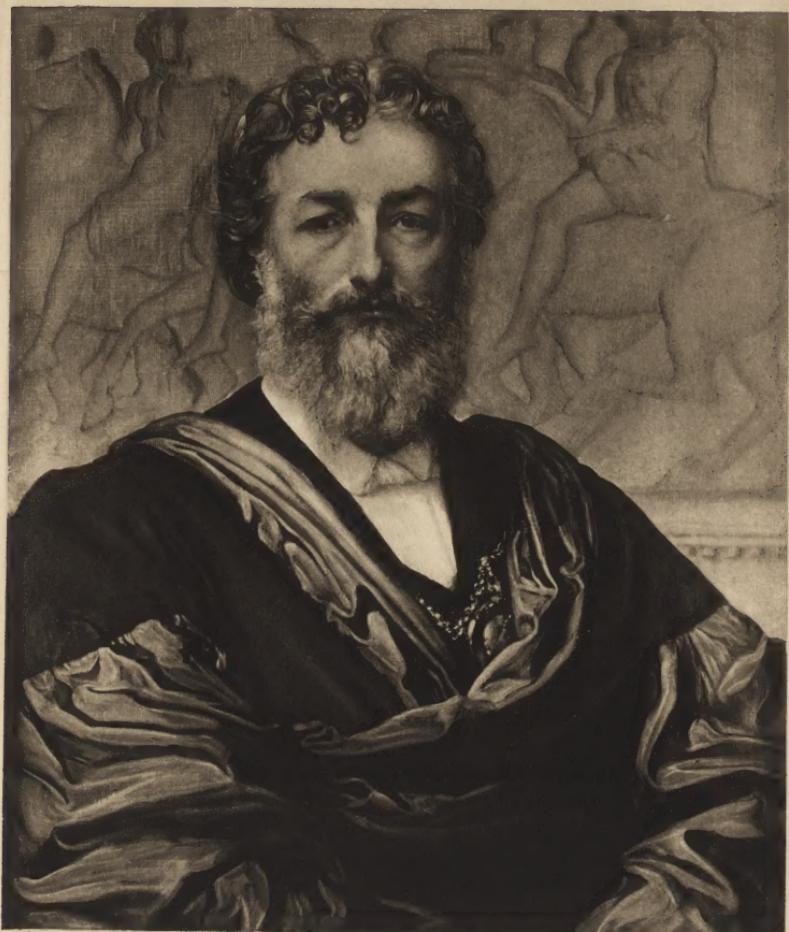
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Lord Leighton P.R.A.

From the portrait by himself in the Uffizi Gallery, Florence.

Cut

L.

Lord Leighton

Of Stretton, P.R.A.

BY
EDGCUMBE STALEY

With Photogravure Portrait and Twenty Plates

London
The Walter Scott Publishing Co., Ltd.
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1906

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Preface.

FREDERICK LEIGHTON was the High Priest of the cult of Eclectic Beauty: he was also the most significant of all the Makers of British Art.

From whatever point of view we behold him—whether as Draughtsman, Colourist, Modeller, Orator, or Leader of men, he was head and shoulders above his contemporaries, and this they admitted themselves. It was a trite saying in the Studios: “No one can do like Leighton!”

There is nothing in his art which is not superlatively beautiful: it is “signed all over,” as he was wont to say of characteristic work of distinguished men. Well might he, too, have said, with the great Leonardo, when the Gonfaloniere di Giustizia, Piero Soderini, wished to pay his salary in weekly instalments: “I am no penny-painter!”

This sketch of Leighton’s life and work has placed the author under heavy obligations to very many

Lord Leighton

British and Foreign artists and connoisseurs, especially to the following, whose words have been fully quoted:—George Aitchison, R.A.; Thomas Brock, R.A.; Sir C. Purdon Clarke, S. Pepys Cockerell, Edward Lanteri, Sir J. E. Millais, P.R.A., Sir E. J. Poynter, P.R.A., Sir W. B. Richmond, K.C.B., R.A., and Mrs. Russell-Barrington.

Cordial recognition for permission to produce the illustrations is also due to the Earl of Carlisle, Lord Davey, Sir Cuthbert Quilter, and the authorities of the Royal Academy, the Victoria and Albert Museum, the British Museum, the Tate Gallery, and Leighton House, as well as to Messrs. Alinari, the Fine Art Society, and the Berlin Photographic Company.

The Appendices have been specially compiled by the author. If any remarks tally with statements made by other authorities, then such pronouncements are common property, and are in no sense copies one of the other.

The limited size of this volume is accountable for some omissions and certain curtailments. The purpose in view has been the removal of unreasoning prejudice and the inculcation of a just appreciation of the character and work of the Great President.

E. S.

June, 1906.

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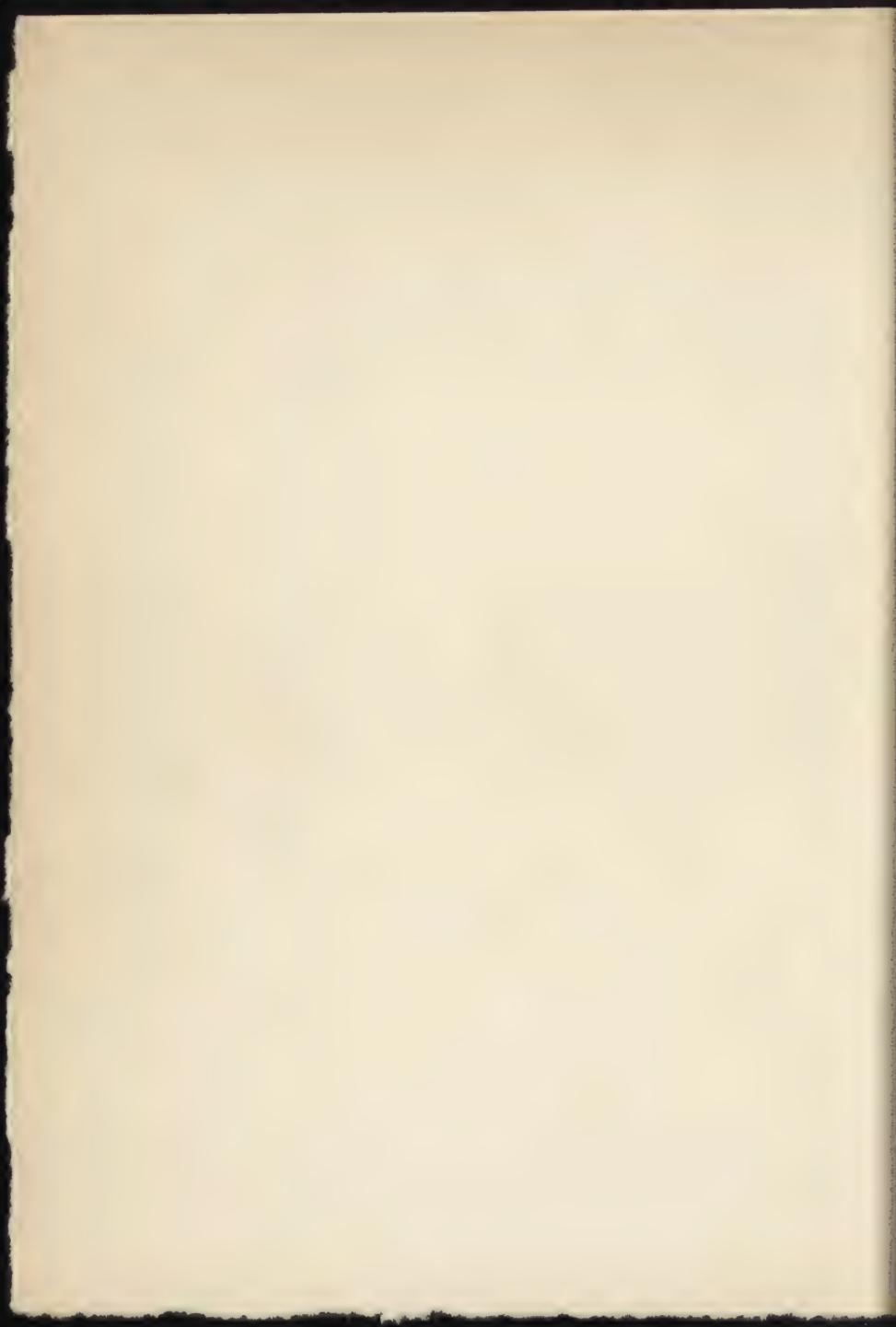
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Rae Parker & Nick

Lord Leighton of Stretton.

CHAPTER I.

BIRTH AND EARLY YEARS.

[1830-46.]

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FREDERICK LEIGHTON was born at Scarborough in Yorkshire, on December 3rd, 1830. He came of a good old English stock. His ancestors were originally settled in Shropshire. A *Lineage* branch of the family has risen to eminence in the social world, and is possessed of the title of baronet.

Leighton's father, Frederick Septimus Leighton, was

Lord Leighton

a physician with an excellent practice at Bath. His mother's maiden name had been Augusta Susan Nash—the daughter of an artist, Mr. George A. Nash. They had four children—two boys and two girls, Frederick being the second born. His younger brother died in childhood.

Dr. F. S. Leighton took the highest honours in medicine at Edinburgh, and subsequently passed his medical examinations in Russian at St. Petersburg, with great distinction, having *Father* had no more than six months in which to acquire the language. He was a strong, active man with a thick-set figure, a fine head, and clearly-cut features. His hair and his complexion were dark. He delighted in athletic exercises and field-sports. At the same time he was fond of books, highly cultured, and well read in the classics, to the study of which he devoted a portion of every day. He had a talent, too, for modern languages, and a distinct leaning to artistic pursuits. He was a well-balanced character, well-informed on nearly every subject, and precise and methodical in his habits. Few men surpassed Dr. Leighton in amiability and distinction of manner.

Mrs. Leighton was an exceptional woman in many ways. In person she was tall and graceful, with a fair skin and beautiful auburn hair. Sprightly *Mother* and animated beyond the average in her manner, she was a fit companion intellectually for her accomplished husband. She came of an artist family, and was herself an excellent draughts-

Education

woman. In music she greatly distinguished herself. Unhappily, delicacy of health very early affected Mrs. Leighton and necessitated frequent sojourns in health resorts, both in England and abroad.

On the death of his father, Dr. Leighton retired finally from active practice, and devoted himself to his invalid wife and the education of his children. They gave up their house in Lansdowne Crescent at Bath, with its lovely garden, in 1832, and settled in Argyll Street in London; but moved in 1838 to 7 Upper Gower Street, in order that their *At School* young son Frederick might attend the school of University College. In 1839 the Leightons were in Paris, where Frederick first saw an artist's studio—that of George Lance, who was a pupil of Benjamin Haydon and excelled in painting fruit. The visit was purely accidental, but nevertheless it produced an effect upon the little fellow which he never quite forgot. Lance noticed and encouraged the boy's proclivities and persuaded Dr. Leighton to allow him to pay him several visits.

Frederick's artistic instinct had been revealed at a very tender age. When only five years old, recovering from a serious illness, he used to amuse himself by drawing the familiar objects in the room and dogs and cats. To these he added colour. One such effort was preserved by his sisters; it is entitled "Sketch of a Dog" and was done in 1835.

Again, when just nine years old, little Frederick had

Lord Leighton

another attack of illness which continued for some time. To while away idle moments he used his pencil to good effect, and drew two very excellent compositions—a “Crucifixion” and a “Holy Family”—which were doubtless, in the main, copies of two of his father’s pictures at Bath. A third and still more ambitious token of embryo genius attracted the attention of all his family circle, and set his parents thinking somewhat seriously about the boy’s future. It was a really capital version of an old story—“A village school, with the scholars playing pranks behind the pedagogue’s back!”

The year 1840 saw Dr. Leighton and his family in Rome. Among other professors and masters whose services he secured for his children was Signor Francesco Meli, a teacher of drawing. From him Frederick received his first serious lessons in draughtsmanship.

His father was very strict in his opinions about education and he had fixed ideas for his son. His chief aim was to provide the boy with a *Education* sound English substratum, and then to build thereon an edifice of mind-impressions from foreign travel, with fluency of speech in the different languages. Hardly inferior in importance he placed that acquaintance with the classical languages and history which had appealed so strongly to himself.

This early visit to Rome, in an emphatic manner, stamped Frederick Leighton’s career. His eyes had

In Italy and Germany

been opened. He had visited the galleries, the churches, the ruins of the Eternal City. His fingers, too, had acquired a measure of facility; for he sketched—crudely, no doubt—bits which took his boyish fancy, in his own way, as well as drew after the academic rules of his master. The Leightons did not stay long in Rome, and, both in 1841 and 1842, they travelled through Italy—southwards to Naples and Sicily, and northwards to Florence, Bologna, Venice, Milan, and other art cities. Leighton has left on record that his first visit to the Uffizi Gallery in Florence was made in 1841. In all of these towns, while Mrs. Leighton rested, Dr. Leighton took his children to see the sights. Thus, whilst giving his young son opportunities for beholding their art treasures, he, perhaps consciously, was feeding the fire which burned in the boy's breast.

Passing over into South Germany, they made for the artistic and educational capital of Saxony. At Dresden they spent some time, and Dr. Leighton provided his son with teachers—especially of German language and literature—and also permitted him to visit and to draw in the galleries.

During the summer of 1842 the family was again in England, where Frederick once more attended University College School. It was remarked by his masters there how greatly young Leighton was in advance of boys of his age in his knowledge of Greek and Latin. This of course was due to the careful instruction of his father,

Lord Leighton

who had taught him, not only the mere rudiments of the classics, but had also imparted an accurate knowledge of the history, the manners and customs, the costumes, and everything concerning both Greeks and Romans. The boy was more conversant with the mythology, the heroic deeds, and the poetry of the Greeks than were any of his schoolmates. His knowledge, too, of Latin was not merely grammatical; he had, in addition, a wide appreciation of the literary and artistic instincts of the Romans. This classical training influenced perceptibly the young schoolboy's conversation and bearing, and marked him out in his teacher's estimation as a lad of extraordinary ability and promise.

The winter of 1842-43 was spent at Berlin, and Dr. Leighton had the finishing touches put to his son's fluency in German. The boy could already speak *The Gift of Tongues* well and correctly French and Italian. A mastery of four languages was a commendable achievement for one only just entering his teens. Another great step was taken in the Prussian capital, where Dr. Leighton allowed his son to attend the drawing classes of the Royal Academy. The effect of this direct encouragement on the part of his father, coupled with the solicitation of his mother, was speedily apparent. Whilst he loyally devoted his school time to his more solid studies, he spent his leisure in following his own bent. Very many drawings and sketches of his, at this early period, are preserved in book-form and in loose sheets. Nothing is more remarkable about

Dählinger's Prophecy

them than the excellence of his lines and contours—they are vigorous and, withal, delicate, manifesting an ardent will and a sensitive hand.

Some of these early efforts were lying about on a table in Dr. Leighton's *salon* one day, when Professor Dählinger, of the Academy of Fine Arts, *Dählinger's* chanced to call. He was much struck by *Prophecy* them, and placing his hand upon the young boy's shoulder, he said—"You, my lad, have the making of a distinguished artist" (*ein bedeuntender Künstler*).

The next move of the family was to Munich, and thence to Frankfort. At each city Frederick attended lessons at the public school and received, *An* also, instructions from professors at home. *Admirable* Dr. Leighton was not a man to let his son—*Crichton* now that he was at the very best age for assimilating what he learned—relax any part of his general education. He pressed home Greek and Latin studies, with history and the elementary sciences. All the same, he wisely permitted opportunities for improvement in the direction of Art, which he was now disinclined to forbid altogether.

In 1844 Dr. Leighton took his family once more into Italy and fixed his abode for a time at Florence. The possession of ample means enabled the father to provide the very best teachers and professors for his three children, wherever they chanced to be. This happy circumstance added to their natural talent produced in Frederick and his sisters a

Lord Leighton

remarkable distinction of breeding and intellectual power, which were notable characteristics in after-life.

The delight, almost ecstasy, which this second visit to Florence excited in the lad was displayed, also, in the ardour with which he applied himself to his general studies. With respect to his recreations, whilst riding, walking, and such outdoor pastimes as were possible to an English boy in Italy were not neglected, nothing so greatly gratified him as visits to the galleries and churches. Santa Maria Novella exercised an extraordinary fascination over him, and there he might be seen almost daily reverently contemplating the wonderful frescoes.

Dr. Leighton, with that kindly, unselfish urbanity which was the germ of the domestic bliss and the elevation

Hiram Powers son's enthusiasm; but he was unwilling to

sanction his dedication to Art, until he felt persuaded that he would be likely to rise to eminence. Among the many men and women of fame in literature, science, and art with whom Dr. Leighton had intercourse was the American sculptor, Hiram Powers. One day in conversation it occurred to Dr. Leighton to ask the artist to look over some of his son's drawings and to give him an unbiassed and candid opinion of their merits.

"You may send them on to me," he said, "with pleasure."

A week passed and no word came from Powers. At last, somewhat impatient, Dr. Leighton called

Florentine Teachers

upon the sculptor, who received him with marked courtesy.

"Sir," he said, "your son may be as eminent as he pleases. As a rule, you know, I discourage young lads from becoming artists, but in this case I cannot."

Dr. Leighton thanked him for his complimentary opinion, but being still doubtful, he asked Powers for a still more distinct assurance that his boy had the making of a successful artist.

*The
Sculptor's
Decision*

"That, sir," the sculptor replied, "is out of my power to do—Nature has done it already."

"It was a serious time for me," said Leighton, many years afterwards. "I remember so well that afternoon on which my father went to get Hiram Powers' decision. I sat down to my anatomical study to while away my time. Presently I heard the sound of wheels on the gravel outside. I threw down my work and ran to meet my father. He stepped lightly and smiling out of the carriage. I felt he had good news!"

This interview settled the question of Frederick Leighton's future. Dr. Leighton consented to his son's following Art, on condition that his general education should not suffer.

*The Die
Cast*

The leading professors of drawing and painting then in Florence were Bezzuoli and Servolini. Their speciality was work in the life-school. In their rendering of the nude they were regarded as nearly, if not quite, the equals of the great masters of the past. Their work was marked,

Lord Leighton

it is true, by some of the Florentine mannerisms, but they taught facility of hand, precision of line, dignity of composition, and fulness of design. Frederick Leighton became a pupil, under them, of the Accademia delle Belle Arti in the spring of 1845, when he was little more than fourteen years old.

The high esteem in which Bezzuoli and Servolini were held may be judged by the following conversation vouched for by Signor Costa.

"And whom have you," asked young Leighton one day of a fellow-student—Bettino by name, "that resembles your ancient masters?"

"We have still," was the reply, "to-day our great Michael Angelo and our divine Raphael in Bezzuoli and Servolini!"

Whether or not the English lad agreed in this eulogy, one thing is certain—he vastly benefited by the instruction he received at the Belle Arti. His powers of appreciation, criticism, and imitation were greatly extended.

At this time Signor Zanetti was lecturing upon anatomy, and nothing would do but that the lad must enrol himself as a member of his class. This Zanetti was a matter of some difficulty, as he was considerably under the age-limit for admission. Into this portion of his Art studies Dr. Leighton quite naturally threw great interest and very materially assisted his son. He used to make him draw the bones, muscles, and articulations from prints, and when he had finished his copies he tore them up and told the boy to draw

First Paintings in Oils

all over again from memory. In this way, Frederick, who entered heartily into the course, learned not only the value of every particle of the human figure, but also gained the power of drawing them with absolute fidelity.

Early in 1846 young Leighton began to paint in oil colours systematically under the instruction of his masters. In this he made rapid progress. Much early work is in existence in oil and other media—the spontaneous effort of his own unassisted ideas—and some of it is excellent.

One of his compositions was a half-length portrait of himself in oils, painted at Florence in 1846. It represents a slight, dark-skinned lad with flowing auburn hair falling over one side of a well-set head—three-quarter face. The eyes are small and turned up to the left. The mouth, which is closed, is small. The nose is aquiline. The modelling of those features and of the high forehead is remarkably like the Leighton of after-years. He wears a black Eton jacket, a turn-down linen collar, and a black sailor's-knot tie. There is considerable dignity and repose in the composition. For a boy of sixteen this is a very remarkable achievement, and shows extraordinary precocity.

This portrait was the second of two compositions which young Leighton did at Florence, and it was given by him to Signor Zanetti, in whose possession it remained till a few years ago. At a later date it was offered to the authorities of the National Portrait Gallery, who, with deplorable

*First
Portrait of
Himself*

Lord Leighton

ineptitude, instructed Mr. Cust, the appreciative and alert Keeper of the Gallery, to decline it! The portrait was acquired by Sir C. Villiers Stanford for £16!

Young Leighton's buoyancy of temperament led him into all kinds of enterprises, and he used in after-life to tell many amusing stories of those happy days.

With his fellow-students, he made regular visits to suitable localities in and about Florence, for the purpose of working in crayon and pencil in the open air. These excursions were regarded as serious stages in the prosecution of Art studies, but they were also occasions of merriment and youthful exuberance.

We can well imagine young Leighton a leader in the frolics, and perhaps, too, regarded with curiosity, not unmixed with envy, by his companions. He was certainly something of a *rara avis*, on account of his nationality as an English lad and of his cosmopolitanism as a traveller and a linguist. His physical strength and beauty, and his mental attainments and culture, combined with his artistic instincts and his nobility of character, gained for him love and admiration.

So much was this the case that on the day Frederick Leighton left Florence, in 1846, on his return to England, as Signor Costa has recorded, "the *diligence*, although going at a good pace, was followed by a crowd of his fellow-students running behind it and crying out, 'Come back, Inglesino! come back!'"

CHAPTER II.

INSPIRATIONS AND INFLUENCES.

[1846-52.]

Frankfort—Herr Städeler—The Städelschen Kunst Institut—Remarkable frescoes—His seventeenth birthday—Colour work—Brussels—“Cimabue finding Giotto”—“Othello and Desdemona”—In Paris—An unconventional studio—The old concierge—Athens—A fine athlete—Return to Frankfort—Steinle—Drapery—“The plague of Florence”—Carlo Gamba—Fresco freak at Darmstadt—“The Duel between Romeo and Tybalt”—“The Death of Brunelleschi”—The great Show of 1851—“The Coming Man”—“The Cimabue Madonna”—Hope for the Fatherland—To Rome!

THE Leightons returned to Frankfort at the end of 1846. This second visit marked an important epoch in the life of the young art-student. He was at once placed as a pupil in the Städeler *Frankfort* Institute—then under the direction of Professor Becker—that he might go on with his general studies. His father, however, permitted him to attend drawing-classes twice a week. Professor Becker was an ardent follower and teacher in the school of Cornelius. There the lad was thrown directly into contact with the modern German Art Revival.

Lord Leighton

This famous Institute had been founded by the munificence of Herr Städel, a rich banker of Frankfort and a notable collector of works of art. Having erected the main building in 1816, at his death he endowed it handsomely and bequeathed to the trustees the whole of his art treasures.

The Städelschen Kunst Institut contained not only lecture-halls and class-rooms and all the apparatus of a first-class educational institution, but also a splendid suite of galleries and cabinets. Here were displayed antique Grecian sculptures—originals and plaster casts—of the periods of Pheidias and Praxiteles, Roman portrait busts, Etruscan vases, reproductions of the works of Andrea Pisano, Ghiberti, Donatello, Luca Della Robbia, Verrocchio, Michael Angelo, the Sansovini, Giovanni da Bologna among Italian sculptors; with Peter Vischer, Veil Stoss, Schwanthaler the Germans, and Thorwaldsen the Dane. The walls were hung with pictures by Fra Angelico, Filippo Lippi, Botticelli, Perugino, Crevelli, Francia, Giorgione, Titian, Tintoretto, Veronese, Bellini, and L. Caracci; Dürer, too, with Jan van Eyck, Rubens, Jordaens, Van Dyck, Frans Hals, Rembrandt, Koninck, Ruysdael, W. van der Velde, and Holbein were well represented. Some of these works of art were part of Herr Städel's original benefactions, and some were purchased by the trustees, along with examples of Elsheimer, Cornelius, Overbeck, von Schadow, Veil, Lessing, and other artists of the

Städel Institute

German school. Drawings, too, and studies by Giotto, Orcagna, Perugino, Ghirlandajo, Carpaccio, Pordenone, Correggio, Leonardo da Vinci, Michael Angelo, and other Italian masters found places in the Collection. There were also very excellent coloured copies of the frescoes in the Loggie and Stanze of the Vatican, the work of Raphael and others.

Amid such surroundings and influences was the young English art-student placed, his mind already well stored with the art treasures of Florence and Rome, and his sketch-books full of Italian architecture, landscape, plant-life, street studies, and studies in costumes and heads copied in churches and galleries, or dashed off in the piazzas and public places.

Among all this wealth of artistic environment two frescoes especially attracted young Leighton—one, “Huss before the Council of Constance,” by C. F. Lessing, Director of the Karlsruhe Academy, and the other, “The Abdication of the Emperor Charles V.,” by Louis Gallait, who became famous as a historical painter in Brussels. The dignity and simplicity of treatment, with freedom of hand and sincerity of finish, were remarkable in both compositions. Leighton made several studies in crayon of each and also executed a good-sized copy in colour-wash of the first.

The year 1847 sped its course and the lad loyally obeyed his father and stuck to his studies like a man, extending not only his general knowledge, but developing his appreciation of German literature and poetry,

Lord Leighton

and perfecting himself in the language. At the same time his artistic instincts were urging him so rapidly forward that Dr. Leighton could no longer keep his son rigidly to the limited routine of drawing lessons which he had at first designed.

On his seventeenth birthday Frederick Leighton was permitted by his father to devote the greater part of his time to Art. Of his own accord he resumed *His Seventeenth Birthday* his intimate study of anatomy which he had begun in Florence. The effect was strikingly apparent in his vastly improved draughtsmanship of form. Colour was quite a secondary consideration, as perhaps might have been expected in the environment of the teaching and the methods of the "Nazarenes."

Yet the young lad made great strides as a colourist, as may be seen in the very interesting little oil sketch *Colour Work* of a street scene—signed and dated, "F. Leighton, Boulogne, /47"—now hanging in Leighton House, London.

In 1848—a momentous year in Continental politics—the family moved on to Brussels, where a considerable stay was made. Dr. Leighton now encouraged his son's proclivities, and allowed him to devote his time almost exclusively to his Art studies. Introductions from Professor Becker were presented to Louis Gallait, then at the zenith of his fame as a historical painter, and to Anton Wiertz, the painter of the weird and the uncanny, and to other Belgian painters.

First Subject-Picture

Very generously did they, one and all, extend friendly help to the enthusiastic young Englishman, whose genius they at once detected. But in spite of the opportunities and facilities offered to him, it does not appear that Leighton attached himself to any one studio or teacher. He set to work quite alone, and produced his first subject-picture in oils—"Cimabue finding Giotto among his Sheep in the Fields of Florence." The canvas is full of interest and marks distinctly the primary source of the young limner's inspiration. It eloquently tells the tale of the effect of Florentine refinement and literature upon a sensitive and sympathetic nature.

Among the books which came in the boy's way, and which appealed strongly to his imagination in his early studies, was the *Opere di Giorgio Vasari*. Here his attention had fixed itself upon the biographies of the two great pioneers of Italian Art. The lives of Cimabue and Giotto he read and read again, and as his eyes ranged over their compositions in the churches and galleries of Florence and he became conversant with their pictorial personalities, his fancy riveted itself upon the episode which linked the lives together.

It is a romance of Art—the discovery of one painter by another. Cimabue discovered the young shepherd-boy, Giotto, among his flocks in the open Tuscan country, scratching with a sharp bit of stone upon a smooth-faced piece of wall a representation of a sheep.

Lord Leighton

Few students so young as Frederick Leighton had approached in an initial effort such a high-toned and perhaps ambitious ideal. It was the confession of a devout worshipper at the shrine of Beauty. In it, too, lay the germ of all that followed.

The composition is graceful. It consists of four figures—Cimabue with two companions and the boy Giotto. The drawing is correct, the forms of the two painters are elegant and dignified, and the colour-scheme is excellent.

There exists an early study for this picture in black pencil outline—a distinct composition carefully arranged and finished. It bears the date “1845”—the very year of Frederick Leighton’s dedication.

During the same winter, 1848-49, another considerable picture in oils was painted at Brussels. This the “*Othello and Desdemona*.” Probably this canvas had its origin in a literary inspiration gained during a course of Shakespearean readings with his father and mother and his sisters. It was marked by a distinct advance in *technique*, freedom, and finish. Together with the Cimabue-Giotto picture it was exhibited at Frankfort in 1850; and, whilst the earlier painting is preserved in the Städelschen Kunst Institut in that city, the second has disappeared: at all events its whereabouts appear to be unknown.

In 1849 a visit was paid to Paris, where young Leighton revisited the scene of one of his childish delights—the Louvre. With instincts ever so much

Paris Studios

more acute and perceptions ever so greatly enlarged, he placed himself before the Italian masterpieces in the famous Gallery, and spent much time in studying and copying their compositions, *In Paris* jotting down in his sketch-book details and notes of such points as specially appealed to him. Correggio's beautiful "Mystic Marriage" fascinated him, and he made an ambitious and really excellent copy of it.

It does not appear that Dr. Leighton introduced his son to any of the artists then working in Paris, but Frederick went on, as he had done in Brussels, in his own way. Instead of entering himself as a pupil under any of the more famous teachers of the time, or joining any recognized school of Life, he attended a somewhat obscure gathering of students in the Rue Richer who were engaged in drawing from the nude. The reason for this is not apparent—the young fellows who resorted to this school were for the most part out-at-elbows, and hardly such companions as the highly-bred aristocratic English youth would naturally have chosen. The students had no master: each drew as he liked and used the model his own way, but they had the odd custom of submitting their work to the *The Old Concierge*, who, be it said, had something of an artist about him and was an unsparing critic to boot. The old fellow merely passed the studies rapidly in review, as he sucked his cigar and sipped his coffee, uttering with each cast of his eye, "*Voila! c'est mon opinion.*"

An Unconventional Studio

Lord Leighton

The winter of 1849-50 saw Dr. Leighton and his family in Greece. Frederick revived the delightful associations of his first visit five years before. His eyes, *Athens* his brain, his hands, were alike working at high pressure, taking in impressions, and giving out evidences of things around and within. There are several studies at Leighton House of heads and figures and trees which bear the place and date—“Athens, 1850.”

Few records of this sojourn are to hand, but in the spring of 1850 the family was on the move once more.

A Fine Athlete This nomadic sort of life—necessitated by Mrs. Leighton’s delicate health—whilst valuable to her young son in enlarging his views of men and things and in imparting a cosmopolitan and catholic range of education and experience, naturally precluded him from participating in those pursuits and pastimes that are characteristically British. No doubt the young fellow felt this keenly, for he was vigorous of constitution and was already growing into a fine and well-developed figure. He was perfectly able to hold his own, and rather more, with the youths of his age. In fencing, running, jumping, and other athletic exercises he excelled.

Leighton was now in earnest about his profession. *Return to Frankfort* He had seen and studied in all the leading galleries of Europe. He had gathered impressions from the greatest of the Old Masters, and had felt the influence of many of the moderns; but to no school was he more convincingly drawn than

Edward Johann Steinle

to that of Munich and Frankfort, and to no teachers more than to those at the Städel Institute. Dr. Leighton was so thoroughly satisfied with the manner in which the finishing touches had been put to his son's education at the Städel Institute, and so much pleased with the progress he had made in his drawing lessons under Professor Becker, that he readily assented to Frederick's return to Frankfort.

Edward Johann Steinle was appointed the same year Director of the Städel Institute. To him therefore the young student went and offered himself unreservedly for instruction. Five years' *Steinle* wanderings about Western Europe, with no regular or continuous instruction, and with no wise correction, had well nigh stereotyped all that Leighton knew and did. In Frankfort Leighton carried on his study of anatomy regularly and with profit. He used to visit the hospitals, where he had the opportunities he required for carrying still farther his mastery of the science with absolute truth. He acquired the rare ability of drawing from recollection with remarkable fidelity every detail of flesh and bone. Under his master he attended the Life School of the Institute, and also was permitted to take copies from Steinle's own models. "His earlier studies from the nude," to quote Professor Cockerell, "show a conscientious adherence to the somewhat clumsy German type, and are very interesting for their faithfulness and pains-taking."

Lord Leighton

As for draperies, they were so lightly considered by the Cartoon men that a student was expected to invent them. Leighton has left a considerable number of drawings of elaborate effects in complicated draperies, which if rather stiff look uncommonly well. The most remarkable is the water-colour of "The Plague of Florence," in which "The Plague of Florence" his friend S. P. Cockerell says—"Leighton assured me that all the draperies were done out of his head." Apart from the actual *technique* of the composition—which is open to criticism, as being so unlike his other work of the period—no one can fail to be struck with the effect of the drapery and the fine quality of the linear work—two indications of the future Master's greatness. The subject is an illustration of a scene in Boccaccio's weird story.

Among Leighton's fellow-students at Frankfort was a young Italian—Count Carlo Gamba, whose nationality drew Leighton to him. They worked together on the most intimate terms, speaking only the Count's language, Leighton the more correctly. The two young men made many excursions, partly for pleasure and partly for study. On one such occasion they were at Darmstadt during an artists' festival, and their frolics led to an interesting enterprise.

Quite near the town is the ancient ruined castle of Auerbach, in the Bergstrasse, very picturesquely situated. On a biggish bit of bare wall within the

A Fresco Freak!

courtyard, it occurred to the young fellows to paint a fresco. This depicts an armoured knight of olden time, standing on the threshold of a castle welcoming his guests. These are represented by three figures—Painting, Sculpture, and Architecture. Each figure bears the features, somewhat caricatured, of well-known Frankfort professors. Having finished their satire, they departed with the rest. Some years afterwards, when Leighton's name and fame were in all men's mouths, the Grand Duke Louis III., father-in-law of the English Princess Alice, caused a wooden canopy to be erected upon brackets so as to preserve the fresco from the weather. Leighton often referred to this episode in after-years and revisited the scene more than once to enjoy the joke over again. On one occasion he added colour and touched up the fresco.

Two very interesting compositions were painted in oils in 1850-51—"The Duel between Romeo and Tybalt" and "The Death of Brunelleschi." Whilst their motives are at once literary and Florentine, they are evidences of the gradual but emphatic process of disengagement and development through which the young painter was passing.

The latter of the two—which is still at the Städel Institute—is an affecting souvenir of Leighton's love of Florence and her people. The heads "The Death of Brunelleschi" are copies of portraits in Vasari, and the details of architecture are connected with the locality—both had their places in the lad's early

Lord Leighton

Florentine sketch-book. The head of Donatello is a likeness of Dr. Leighton.

In 1851 a break came in the young student's course—it was the year of the first great International Exhibition. Dr. Leighton returned with his family to London, and with his son made many visits to the Crystal Palace in Hyde Park. Young Leighton was especially interested in this splendid effort of the Prince Consort and his colleagues on the Royal Commission to lift British industry, art, and science out of the woeful abyss into which everything had sunk.

The Great Show of 1851

On the whole, the impression left on the young man's mind was distressing. He was sad at heart at the condition of things artistic in his native land. In all the European capitals he had visited there was much to elevate and to charm—London was a howling wilderness of ugliness. The position and wealth of his family were useful, however, in placing him easily in touch with the leading artists and art critics and literary men in general in London. Ward, Frith, and Goodall were among the first to extend the hand of welcome. He was not an entire stranger to them, for when he was a mere lad, attending University College School, his father had taken him to see Mr. S. C. Hall, and by him he had been introduced at the studio of Goodall's father. All who saw him then were struck with his remarkable beauty of person, his rare accomplishments—especially his endowment of language—and his charm and distinction of manner.

“The Coming Man!”

Frederick Goodall in his *Reminiscences* speaks of the extraordinary effect of a speech by young Leighton at the annual banquet of the Artists' General Benevolent Institution. The fluency with which he spoke and the elegant and appropriate words he used, together with his modesty and ease of manner, charmed all hearers. The universal opinion expressed then and there was, “Leighton's the coming man.”

“*The
Coming
Man*”

After a short stay in London and one or two country visits, Leighton returned alone to Frankfort to resume his studies under Steinle. His hand had been exercised from an early age upon all sorts and kinds of subjects—horses, cows, dogs, poultry, foliage, flowers, buildings, the sea, landscape, effects of cloud and sky, as well as in studies of heads, figures, hands, costumes, street scenes, portraiture and caricature, and his industry knew no bounds. Indeed, ever so long before he left Frankfort for Rome he had acquired, in German artistic circles, a wide reputation for being able to draw anything he liked.

The latter part of his stay at Frankfort was entirely occupied in study for what was to be his leap to fame and success—“Cimabue's Madonna carried in Procession through the Streets of Florence.” Steinle in no way hindered him, his own love of Italy and of the Italian was as ardent, if more under control, as that of his pupil. He noted sympathetically Leighton's passion as he not unfrequently discovered him enlarging heads and other

“*The
Cimabue
Madonna*”

Lord Leighton

"bits" of Florentine story. Some of them had been copied in the Cappella degli Spagnuoli within the Church of Santa Maria Novella. There was so much spontaneity and talent in these efforts that Steinle wisely determined to let the young man have his bent; but he cautioned him and made corrections and discussed his ideas, suggesting here and there what was likely to produce good effects. By degrees figure was added to figure, group to group, and the invention, if not the composition, of the picture became an accomplished fact.

At Leighton House is the original design as at first arranged and approved by Steinle. It is in black pencil and Chinese white on brown paper, very carefully and delicately done, with the squaring of the paper and with certain marks said to be Steinle's. Steinle had done wonders for his style, and no one rejoiced more than the worthy master in the genius of his brilliant pupil. To a remarkable natural delicacy of treatment had been added a dignity and a robustness of finish quite extraordinary in so young a painter.

Possibly Steinle secretly wished that the prophet's mantle of the new German school might repose around the young Englishman's shoulders, when his own turn came to join Cornelius, Overbeck, and Schadow in the Paradise of God. They had all spoken Italian with a German accent, Steinle the least of them, but Leighton spoke the language of Art with no accent at all. He would wield the brush in token that Italy and Germany were one in

In Rome

their love of beauty and in their devotion to comely form and brilliant colour. The palette of Leighton would remain in the house of Steinle and spread its renown far and wide!

With something akin to consternation, then, did Steinle, one morning in his studio, receive Leighton's announcement that he meant to go back to Rome.

"To Rome!" well may we believe him to have replied with surprise—"to Rome, with all her faults, her conventions, and her fallacies? Why, man, I thought you had broken with all *To Rome* that long ago. No; remain where you are.

Here you have developed your true style, you are one of us. Seek not to undo the hard labour of the past!"

Nothing, however, that Steinle urged was able to divert Leighton from his intention. So back to Rome he went alone, and late one autumn evening in 1852 Frederick Leighton was once more shaking hands with some of his old friends in the Eternal City.

CHAPTER III.

FIRST ACADEMY PICTURE.

[1852-59.]

Not Florence—Venice—“Byzantine Well”—Studies by the way—The Eternal City—A galaxy of genius—“The Persian Pedlar”—Models—The Caffé Greco—Giovanni Costa—A picnic party—The Sartorises—For Old England’s sake—G. H. Mason—George Aitchison—A pen-and-ink portrait—“The best waltzer in Rome”—Cornelius criticizes—E. J. Poynter—Altering the “Cimabue”—Thackeray’s forecast—Leighton’s set—Cimabue’s dress—The Elgin Marbles—Thrilling words—A hasty finish—The victory of “Cimabue”—Bought by the Queen—The critics—A benefactor of struggling artists—Tribute of French painters—“The Triumph of Music”—Paris, 1855—“The Montagues and Capulets”—The Barbizon men—“Salome”—“The Mermaid”—“The Feigned Death of Juliet”—At the R.S.B.A.—Algiers—Pre-Raphaelite—“La Nanna”—“Pavonia”—“Samson and Delilah”—Leonardo’s influence—At Capri—“The Lemon Tree.”

IT was no wayward humour which decided Leighton to go to Rome. He had a supreme object in view and one which he felt he could only achieve there.
Not Florence Certainly he had weighed over and over again in his mind whether Florence would not be the right place in which to carry out his

“The Byzantine Well”

work, but he came to the sane conclusion that he would be too greatly distracted there by the charming spells which that fair city and its delightful inhabitants would cast over him. He left Steinle with one idea—to paint his great “Cimabue” picture. Great he meant it to be, though how great he did not quite know, nor had his master the faintest idea that it would come out in the heroic proportions which it ultimately assumed.

Between the studios of Germany and galleries of Italy there was always a steady march of youthful aspirants to artistic fame. With Leighton travelled his friend Count Carlo Gamba.

In Venice a considerable halt was called and many lovely drawings were the result of Leighton’s rambles and gondola trips. Hardly any of his studies exceeds in beauty and delicacy the exquisite *Venice* “Byzantine Well.” It is not in silver-print, which Leighton rarely if ever used, but it is done with a fine S.H. pencil on white paper. Such a pencil, once belonging to Leighton, is amongst Sir W. B. Richmond’s most treasured remembrances of *“Byzantine Well”* his friend. The drawing shows the well-head to have been rounded-octagonal in form of finely-grained grey stone. The whole surface is covered with intricate and beautiful designs of conventional foliage and scroll-work running in and out of sculptured arcading. Leighton copied each leaf, tendril, and flower, and all the minutiae of the architectural decoration with absolute fidelity. So delicate and fine is his work that one requires a magnifying glass to bring

Lord Leighton

out its beauties. It bears the signature "F. L., 1852, Venezia." It is said that his close concentration under the Venetian sun-glare in this splendid drawing produced eye troubles which in after-life gave him anxiety and pain.

From Venice Leighton journeyed southwards, stopping a while for reverent study at Padua, Verona, *Studies by the Way* Ferrara, Bologna, Ravenna, and other places beloved of artists. Then across the Apennines into Tuscany he wended his way until his eyes were again ravished by the glorious Vale of Arno. From the heights he gazed again at Brunelleschi's Dome and at Giotto's Campanile. A considerable sojourn was made in Florence, and the round of the splendid churches and galleries was made once more with ecstasy and refreshment.

Very many studies and drawings attest his industry and also the exuberance of his Art. At Leighton *Florentine Drawings* House are sheets of drawings in fine pencil outline with such signatures as "L. Signorelli" and "1852, L. F. Giorgione" written thereon. At the British Museum is a remarkably fine drawing of one of the iron lanterns of the Strozzi Palace by Niccolo Caparra—signed with Leighton's monogram and dated "Firenze, 1852."

The country between Florence and Rome was an enchanted land for Leighton, of course, as it must be for every lover of Art, great or small. Siena, Arezzo, Cortona, Perugia, Assisi, and Spoleto are only a few of the names of beauty-spots which in turn arrested

Genius and Talent

Leighton's steps. Yet he hurried slowly until at length St. Peter's and the Vatican, with the hills of Imperial Rome, burst upon his view. Rome, in the middle of the nineteenth century, was at her best with respect to the famous men and women of genius and talent who filled her *salons* and her studios. In addition to artists and art-students and men of letters from every other European country, there was a strong British colony.

*The
Eternal
City*

Thackeray and the Brownings, the former projecting that novel of his which never saw completion, and Robert Browning busy with his *Men and Women*, were there. Mrs. Kemble was *A Galaxy of Genius* there, and Lord Lyons, most polished and most courteous of diplomatists, George Mason, the painter, and John Gibson, the sculptor, were also among recognized leaders. Of other nationalities were Arpád, the Hungarian historian, Pieter von Cornelius, the leader of the neo-German school, with Overbeck. From France came Robert-Fleury, Hébert, Gérôme, Georges Sand, and Bougeureau. Zaner and Boecklin were also in the Eternal City.

Many of these were especially interested in discovering the methods of the great masters of the past and spent their time in profound researches in the galleries, or in anxious and often acrimonious debate. One of the leading spirits was the Italian landscapist, Giovanni Costa. Leighton also made the acquaintance at this time of C. E. Perugini, a Neapolitan by birth, and

Lord Leighton

a painter of repose, harmonious line, and delicate colour.

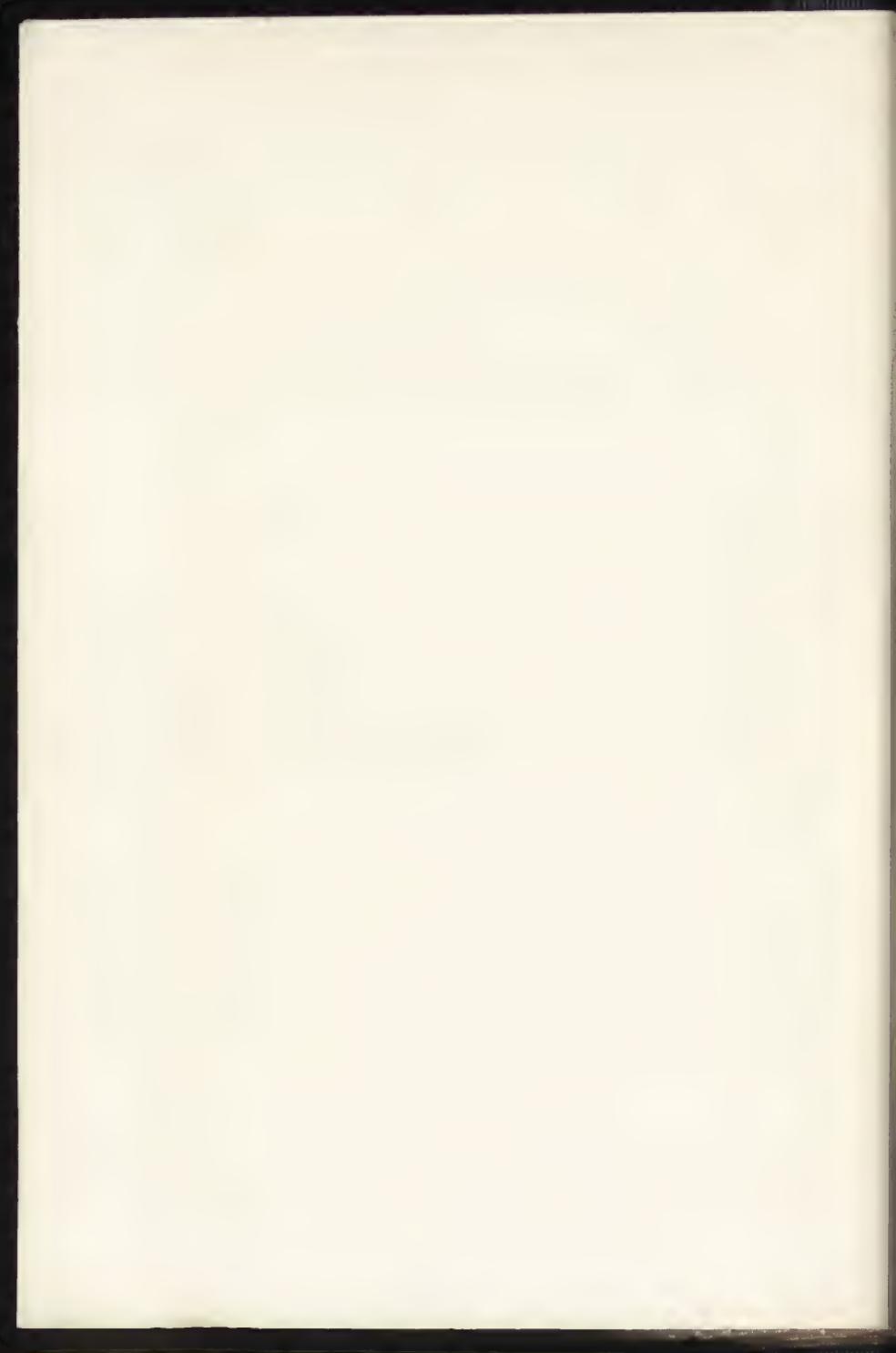
Leighton brought with him from Steinle introductions to the Cartoon men, and a special recommendation to Cornelius and Overbeck, who were asked to interest themselves in the promising young Englishman and to see that he did not become regenerate from the rules of the "Nazarenes."

Leighton took a studio in the Via della Purificazione, *His Studio* and, after fitting it up comfortably, he set to work to sort out and arrange the bundles *in Rome* of studies and piles of sketch-books which contained the products of his two years' residence in Frankfort. He had also several canvases in various states of finish, among them one which "The Persian Pedlar" he called "The Persian Pedlar"—the full-length figure of a man in Oriental costume, *Persian Pedlar* seated cross-legged on a divan, with a long pipe in his mouth. It is a humorous subject—a rôle he rarely allowed himself to enjoy—taken from Vasari's *Life of Buffalmacco, the Painter*. It is signed and dated 1852.

He was now his own master and, whilst not refusing advice, needed no one to teach him. Indeed, after parting from Steinle, he went on training himself and the only course of instruction he attended *Models* was anatomy, to which he continued to devote much time and care. The most conspicuous object in his studio was the complete design for his great picture. Models had to be found—not



"Death of Filippo Brunelleschi": Study (pp. 23, 226).



Caffé Greco

the ordinary artists' "worn-out drabs of humanity," nor yet the usual hacks of the Spanish Steps. Fine figures, striking faces, and beautiful features, were sought which should enable him to mark his composition with distinction.

Amid all his patient and elaborate preparations the ardent young artist found time for relaxation and enjoyment. The Caffé Greco was a world-renowned rendezvous for artists and their friends: there forgathered the representatives of all nations, who flocked to Rome as the centre of Art. One of the waiters, well known to and liked by all the *habitués*—Rafaello by name—had a hobby for collecting sketches and drawings in colour and crayon, knocked off rapidly by those who frequented the Caffé. Cornelius, Overbeck, Schadow, Steinle, Bougeureau, Robert-Fleury, Scheffer, Gérôme, Mason, Gibson, and many others were represented in this album. Among the latest additions was a sketch by Giovanni Costa.

*The Caffé
Greco*

Very soon after his arrival in Rome, young Leighton quite naturally found his way to the Greco and, picking up casually Rafaello's album, chanced upon Costa's contribution. He was greatly charmed and told the fortunate owner to keep it carefully, for "one day," he added, "it will be very valuable."

This renowned Italian painter was a noble character, not alone because of the immense service he rendered to contemporary Art, but also in his enthusiastic patriotism. Born in Rome in 1826, he at first devoted

Lord Leighton

himself to his Art, and strove with all his might to destroy the miserable conventionalities which governed Roman artists. The political movements of *Giovanni Costa* the 'Forties and 'Fifties excited his ardour, and he threw himself heart and soul into the struggle for Italian liberty. At first he was an adherent of the Papal cause against Austria, and later an ardent supporter of Garibaldi and of the Roman Republic. He did yeoman service with sword and pen. When the storm had cleared, Costa returned to his easel and was soon acknowledged as the head of the new school of Italian painters.

It was during this second artistic period that he formed what proved to be a lifelong friendship with Leighton. It seems that Rafaello reported Leighton's appreciation to Costa. He was in ecstasies over the young Englishman, who "spoke every language under the sun."

The meeting of the two kindred spirits was an amusing episode. The Artists' Annual Picnic was held *A Picnic Party* in May 1853, at Cervara, a farm in the Roman Campagna. The chief feature of the day's amusement was a donkey-race, which was held at Torre de' Schiavi, the half-way breakfast halt. "Every one had dismounted," says Costa, "and tied his beast to a paling, and all were eating merrily. Suddenly one of the donkeys kicked over a bee-hive and out flew the bees to revenge themselves. There were about a hundred donkeys, but they all untethered themselves and took to flight, kicking their heels up in the air—all but one little beast which was

Picnic Party

unable to free itself and so the whole swarm fell upon it. The picnic party also broke up and fled, with the exception of one young man, with fair, curly hair, dressed in velvet, who, slipping on gloves and tying a handkerchief over his face, ran to liberate the poor little animal. I had started to do the same, but less resolutely, having no gloves; so I met him as he came back and congratulated him, asking him his name. And in this way I made the acquaintance of Frederick Leighton. . . . I had the honour of winning the donkey-race and Leighton won the tilting-at-the-ring with a flexible cane; therefore we met again when drinking wine from the president's cup. . . . When I heard from Count Gamba, who was an old Frankfort fellow-student of Leighton, what great talent he had, I tried to see his work and to improve our acquaintance. . . . I thought the companionship of this spirited youth would give me courage."

Leighton early showed his aristocratic breeding and his preference for high-class society, for, although his great natural courtesy made him an affable companion for all and sundry, he found most *In Society* pleasure in the friendship of well-educated and official persons. He had the *entrée* to diplomatic circles, where his knowledge of languages and his polished manners were good credentials. With men of his own artistic standing he was at first a little shy, not that he was in any sense a prig, but simply because too ready familiarity with strangers was repugnant to him.

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Among those who most attracted him and had influence over him, none were more intimate than the Sartorises—Mrs. Sartoris (Adelaide Kemble) *The Sartorises* in particular. She was a woman of high tone, and recognized in the English painter a kindred spirit. In 1856 he made a very beautiful study in pencil of her intellectual and noble head and features. Sartoris, who was a keen and prominent Art critic, had made Leighton's acquaintance in Paris in 1852, when he was immensely struck with the young man's abilities.

Leighton greatly impressed all with whom he was thrown into contact by the many fine traits in his character and by his splendid attainments. *For Old England's Sake* Especially remarkable was his ambition to excel in whatever he took up—proficiency in bodily exercises, musical taste and skill, dash and smartness in criticism. On his part, the young man was painfully sensible of the daily depreciation of everything English. "England has no artists and no school," was a common remark. Reynolds, Gainsborough, Wilson, Hogarth, Constable, and Turner were held to be chance exceptions that proved the rule. This denial powerfully moved Leighton and caused him to form a deep resolution to prove his own gifts for the honour of the land of his birth.

The year that saw Leighton established in Rome also witnessed the arrival of several promising young English students, among them George Hemming

Student Friends

Mason. Leighton was attracted by Mason's talent for drawing and took the greatest interest and delight in his elaborate compositions in line. He prophesied that his rare gifts would some day be appreciated.

*G. H.
Mason*

Between the two men there was real affinity, in spite of the disparity of twelve years in their ages. They belonged to the same grade in society. Mason's people were well-to-do folk, living at Wetley Abbey in Staffordshire. He was intended for the medical profession, but he gave that up early and devoted himself to painting. Leighton and Mason became close friends, working, walking, and eating together. Mason had a certain effect upon Leighton, but Leighton proved to be a very powerful factor in Mason's career. The two made frequent excursions on foot into the Campagna, and whilst Mason drew cattle and sheep, Leighton made sketches of their guardians, and also of plant-life. Several studies of heads done at this time are at Leighton House, initialed "F. L." and dated "Roma, 1853."

Mason introduced George Aitchison, the architect, to Leighton shortly after Holy Week in 1853. Aitchison had taken to Rome an introduction to George Mason, and with it a pound of British Aitchison bird's-eye tobacco, for he was a great smoker, but Leighton never indulged in the fragrant weed.

Aitchison thus describes Leighton's personal appearance. "He was then," he says, "a light-haired, fresh-

Lord Leighton

coloured, handsome, dashing young fellow of twenty-two, with fine manners, who let the most brilliant as well as the wisest sayings fall from his lips in his

A Pen-and-ink Portrait sprightly and animated conversation. In those days he was so gay and light-hearted that, when at friends' studios, he would often break off his conversation to sing a snatch of an Italian ballad or an air from an opera, and would sketch comic idylls in charcoal on their canvases. Out-of-doors he was always dressed in the fashion, even in hot weather."

His great work made rapid progress. He pencilled and monochromed endless studies from the nude, and elaborated his treatment of draperies. Costa writes:— "I went to Leighton's studio and found his great picture, 'The Triumph of Cimabue's Madonna,' under-painted in white and blue-black and drawn to perfection."

Organized visits of fashionable English *dilettanti* were made from time to time to view the picture, and afterwards the visitors were accustomed to "The best *Waltzer* in Rome" adjourn to some neighbouring studio to discuss its merits. "Among the rest," says Aitchison, "was a young and merry English girl, who was asked her opinion. 'I'm no judge,' she replied, 'of artistic composition; but I know Leighton is the best waltzer in Rome!'"

Cornelius himself paid Leighton the unusual compliment, whilst he was working up the original design, of visiting his studio. He was struck with what he

Cornelius's Opinion

called the "monotony" of the composition and spoke to the young artist about it. The first design represented a procession advancing in profile towards the left of the picture, much like a *Cornelius Criticizes panorama*. Cornelius pointed out the want of interest and relief, and suggested that the leading figures should be made to turn towards the beholder. Leighton was very unwilling to make corrections in his work, because each step had been elaborated with Steinle's approval; however, the words of the famous German painter had a great effect upon him. For days he never touched the canvas, but lay dreaming and thinking. He told Mrs. Browning and Mrs. Sartoris his trouble and they echoed the advice of Cornelius.

At this time a young English student arrived in Rome with a letter of introduction to Leighton. Leighton took an immediate fancy to him and permitted him to work in his studio and even to draw from his models. This youth was Edward John Poynter—then just seventeen years of age. He repaid Leighton's friendly encouragement by an ardent love and a rapturous admiration.

"One morning," relates Sir Edward, "Leighton came up to me when I was working in the studio, and said, 'Poynter, I have made up my mind to alter the 'Cimabue.''"

"No sooner said than done," added Sir Edward, "and with a swift sweep of his brush he destroyed all

Lord Leighton

the work he had put into the leading part of the composition." The horse and his rider—for which there *Altering* is a very beautiful study in pencil at *the* Leighton House, signed "Carlo Roma, "Cimabue" F. L., 1854"—and the dogs, and the gathering of spectators beyond disappeared, and after a little time the group of ecclesiastics and the children scattering flowers were roughly brushed in. "Early in January, 1854," Professor Aitchison says, "I squared up the full-sized canvas for the great picture and the painting began."

"Some time after this, on returning to his studio," writes Costa, "I found the picture had been painted with great force in colour, inclining somewhat to purple, but he counted upon remedying this with a slight glaze of gamboge. I understood from Gamba that he had put on the colour in three weeks only. Leighton afterwards told me that he had found great difficulty in conquering the very cold and crude under-painting, and had regretted having used blue-black and white impasto."

It must have been at this stage that Thackeray visited Leighton's studio. The picture, even in its *Thackeray's* unfinished state, produced such an impression upon him, that when, on his return *Forecast* to London in 1854, he met Millais, he exclaimed—"Johnny, my boy, we always settled that you should have the Presidentship of the Royal Academy, but I've met in Rome a versatile young dog, called Leighton, who will, one of these days, run you very hard for it!"



"The Procession of Cimabue's Madonna" (p. 44).



Acknowledged Leader

Sir E. J. Poynter, speaking about Leighton at this period, says he was equally affected by the Florentine and Venetian Masters—the graceful forms of the first and the delightful colour of the last seemed to make a united appeal. “He knew he was clever,” says Sir Edward, “but he hadn’t a particle of conceit. He hated practical jokes and made himself a terror to their perpetrators, for he was stronger than any of his fellow-students and could lift far heavier weights. Into whatever he undertook he threw the most buoyant enthusiasm and was an acknowledged leader amongst us. I never saw him cast down, he was always jolly and noble. None ever thought of refusing him obedience.”

In Leighton’s set were—in addition to Mason, Aitchison, Costa, and Poynter—such good fellows as William Murch, William Burgess, the architect Alfred Waterhouse, C. E. Perugini, and Page, the American painter. They all clubbed, and worked, and played together. At Tivoli was J. B. Pyne.

Not satisfied with jaunts in and about Rome, Leighton found time now and again to run off to his beloved Florence, where, in 1853 and 1854, he made many studies of heads for his picture. In the same way, and for the same purpose, he visited Venice, Verona, Subiaco, and other places far and near. The Old Masters who seemed at this period most to attract him were Masaccio, Signorelli, Andrea del Sarto, and especially Ghirlandajo.

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With their help he was able to discriminate the outlines of the dim forms and features in the famous frescoes in the Spanish Chapel at Santa Maria Novella, and also to depict historical personages and to reproduce their costumes.

Cimabue's dress gave Leighton considerable trouble—the colour and the folds alike occupied much time.

Cimabue's Dress Whilst he was working he dearly loved some one to read aloud. Aitchison was a frequent visitor and often read bits of Tom Taylor's *Life of Benjamin Haydon*. At one of these visits Leighton appeared rather ruffled—his model had not shown up. Turning to his friend he said, "Aitchison, let me look at your arms. Well—yes—you'll do—very amiable of you—if you'll just pop on Cimabue's sleeves—I want to go on drawing the folds."

Leighton must have conceived his admiration of Haydon through his love of the Elgin Marbles, *The Elgin Marbles* which were mighty sources of his own inspirations. It was largely due to Haydon's zealous advocacy that the British Government acquired those precious sculptures.

The year 1855 was marked by a very important event in the career of Frederick Leighton—his first appearance at the Royal Academy of Arts in London. In common with all aspirants to artistic fame he regarded the first exhibition of a picture upon those classic walls with keen interest, not unmixed perhaps with trepidation. Between the years 1837-68, it should be added, the exhibition of the year's pictures was held in a suite of rooms at the National Gallery in Trafalgar Square.

Something Significant

Steinle had wished Leighton not to exhibit too soon
“Don’t,” he said, “come before the public until you
can do something really well.”

Leighton’s special sense of the importance of his first appearance at the Royal Academy as an exhibitor was much intensified by the thrilling words which Cornelius had once said to him in Rome—“*You can do, if you will, something very significant for England!*”

This “something significant” Leighton fully intended to accomplish, and he looked upon “The Procession of Cimabue’s Madonna through the Streets of Florence” as an initial step in that direction.

The last stages of the picture were somewhat hastily completed, as the time was short. The actual finish was very hurried. The scarlet paint in the dresses of his figures refused to dry. In despair Leighton took up a big brush, dashed it into the pot of varnish, and rubbed away with a will till he could do no more. Then he left it to dry, looking often anxiously to see whether the whole thing was ruined or not!

The incident of the picture is taken from Vasari, who in his *Life of Cimabue* says: “Cimabue afterwards painted the picture of the Virgin for the Church of Santa Maria Novella, where it is suspended on high, between the chapel of the Rucellai family and that of the Bardi da Vernio. This picture is of larger size than any figure had been painted down to those times, and the angels

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surrounding it made it evident that, although Cimabue still retained the Greek manner, he was nevertheless gradually approaching the mode of outline and general method of modern times. Thus it happened that this work was an object of so much admiration to the people of that day—they never having seen anything better—that it was carried in solemn procession, with the sound of trumpets and other festal demonstrations, from the house of Cimabue to the church, he himself being highly rewarded and honoured for it."

This is the scene which Leighton depicted, introducing portraits, so far as he could get them—probably from engravings in an illustrated edition of Vasari's *Lives*—of the artists who were contemporaries of Cimabue.

Cimabue, in white and laurel-crowned, with a dignified carriage, marches in front of the picture, leading by the hand the boy Giotto, a graceful figure dressed in purple. The picture itself represents the Virgin in her conventional robe of blue, bearing in her arms her Child arrayed in red. The platform, frame, and cords are all in gold. Immediately before the painter is a group of musicians and others, whose postures are no less noble than is the colour-scheme of their garments admirable. The man nearest Cimabue is in cream, his next neighbour saffron-garbed with an orange head-dress, the third is in deep yellow and red, and the fourth wears scarlet and purple—a splendid procession of colours. At the head of the pageant marches the bishop in full pontificals, with his attendant priest, deacon, and acolytes bearing the Holy Symbols.

“Cimabue Madonna”

Maidens and children attend the ecclesiastics and, by the beauty of their forms and the delicacy of their colouring, add gracefulness and tenderness to the whole. Behind the picture are portrait-figures—the clean-shaven profile of Arnolfo, the famous architect of Santa Croce and of the Duomo; of Giovanni da Pisa, the sculptor; of the black-bearded Andrea Tafi, with Giovanni's aged father Niccolo on his arm. On horseback is King Charles of Anjou, who in 1267 saw Cimabue painting the picture in a garden by the Porta San Pietro. To the extreme left is Dante leaning against a wall or column, dark-robed and contemplative. One of the bearers of the picture has, it is said, the features of Leighton. The colour-scheme of this portion is also rich, with grey horses and costumes of blue and scarlet; the vines, too, are red, and the wall is glowing.

In February Leighton rolled up his big canvas, packed his portmanteau, bade farewell to his friends, and started off post-haste for England. In due course the picture was stretched out, framed, and sent in.

Its fame had preceded it. For once in a way the Hanging Committee of the Royal Academy allowed their reasoning faculties to get the better of their conventional prejudices, and by unanimous consent the “Cimabue's Madonna,” as it was called shortly, the first work of an unknown artist, was hung in a place of honour. The action of the Committee was approved by critics and by the public at large. Probably never before had a hitherto unnamed man leaped at one bound

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into the very front rank of exhibitors. The picture created an immense sensation; nothing at all like it had ever decorated the walls of the Academy.

One of the first who went to view it was the Prince Consort. He at once recognized its merits; it appealed to him through his German love for Munich *Bought by the Queen* and the Cartoon men. After Queen Victoria had seen it, it was purchased for the Royal collection for £600.

This recognition of his ability by Royalty was the key which opened every door to Leighton. Compliments and honours were showered upon him and, as the lion of the season, he was the recipient of much hearty hospitality. He entered fully into all these enthusiasms, delighting in the fame of his work, and contemplating his future with confidence and determination.

The success of the picture was absolute; in fact, the critics—who then, as now, moved and spoke in a circle, and that generally a narrow and a narrowing one—were taken fairly aback. On the principle that “if you can’t say anything bad about a thing, you’d better hold your tongue,” the more noisy and ill-conditioned were silent.

Dante Gabriel Rossetti, writing to William Allingham under date May 11th, 1855, says:—“There is a big picture of Cimabue by a new man, living abroad, named Leighton—a huge thing which the Queen has bought, and about which everybody is talking. The Royal Academicians have been groping for years for a man to back against

Criticisms

Hunt and Millais, and here they have him. . . . I think there is a great richness of arrangement, . . . an undoubted excellence in his facility, greatly like Paolo Veronese; . . . much feeling for beauty . . . the faculty for colour exists very strongly; . . . something very French in his work."

The *Athenæum* followed this up on May 12th by saying:—"The painter is a young artist who, we believe, has studied in Italy. There can be no question that the picture is one of great power, although the composition is quaint . . . the touch in parts is broad and masterly."

The *Art Journal* (June 1st) also took up the parable, and said:—"There is, however, one picture in the collection that will mark this year—1855—“*The Art Journal*” as an epoch in British Art. The truly great work which bears the name of ‘Leighton’, *Journal*” cannot fail to attract the attention of all visitors to the Royal Academy. . . . Industry and originality of thought, as well as genius of the very highest order, are manifest in the first production he has submitted to public gaze. It is a rare event to find a painter, of any country, making a position at once—taking foremost professional rank without having previously felt his way. . . . There has been no production of modern times more entirely excellent than this. . . . The conception is worthy of the theme, and that theme is of the loftiest, for it elevates, and honours, and perpetuates the glory of the Artist and his Art. . . . It is easy to predict

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that a more wholesome style will prevail and influence our school, avoiding as it does so thoroughly the errors of a past and the evils of a present mode of painting. . . . We date hence a higher, healthier, and more national aim at excellence."

Mr. Ruskin, writing during the same year, says:—
"This is a very important and very beautiful picture.

Ruskin's Deliverance It has both sincerity and grace, and is painted on the purest principles of Venetian art—that is to say, on the calm acceptance of the whole of nature, small and great, as in its place deserving of faithful rendering. The great secret of the Venetians was their simplicity. . . . Everything is done as well as can be done. There in the picture before us, the background is the Church of San Miniato, strictly accurate in detail. On the top of the wall are oleanders and pinks, as carefully painted as the church. The architecture of the shrine on the wall is well studied from thirteen-century Gothic, and painted with as much care as the pinks. The dresses of the figures, very beautifully designed, are painted with as much care as the faces—that is to say, all things throughout with as much care as the painter could bestow. The painting has been objected to because it seems broken to bits. . . . All faithful colourists' work in figure-painting has a look of sharp separation between part and part. Although, however, in common with all other work of its class, it is marked by these sharp divisions, there is no confusion in its arrangement. The principal figure is nobly principal,

"Golden Hours" (p. 66).





Success !

not by extraordinary light, but by its own pure whiteness. . . . Both the Master and the young Giotto attract full regard by distinction of form and face. The features of the boy are carefully studied, and are indeed what, from existing portraits of him, we know those of Giotto must have been in his youth."

The "something significant" of Cornelius had been inaugurated splendidly!

A man of Leighton's strength of character and determination of will was not, however, likely to be spoiled by flattery. "Nothing succeeds like success" might indeed have been his maxim, but he thoroughly understood that success also spells work and that work meant self-denial. So off to Paris he went, after a brief sojourn in England, and fixed himself in a studio in the Rue Pigalle. With the sum he received for the "Cimabue Madonna," Leighton gave commissions to several struggling young artists and thus early began that course of magnificent benevolence which was a marked characteristic of his life.

The fame of his Academy picture had preceded him to Paris, and his whereabouts being ascertained, he became the object of marked attention, not only on the part of the art-loving public and fashionable people, but at the hands of the artists. Among his first visitors were Montfort, Richard, P. Henry, Auguste Mottez, Decamps, Robert-Fleury, Ingres, and Ary Scheffer. The last-

*A Bene-
factor of
Struggling
Artists*

*Tribute of
French
Painters*

Lord Leighton

named was especially struck by Leighton's style, and when Leighton expressed his sense of the honour he had received by his visit, Scheffer, shaking him heartily by the hand, replied, "If I did not attach considerable importance to your talent, I should not have mounted three flights of stairs to see you." With Scheffer was Perugini, who had also gained Millais' friendship and who evinced a passionate love for the style of Leighton, and became, perhaps unconsciously, one of his closest followers. Leighton returned the attentions of his French brethren with his customary courtesy, but his chief friends were members of the British Colony and especially the *personnel* of the Embassy.

Poynter introduced Du Maurier to Leighton, and no one more thoroughly enjoyed Du Maurier's clever caricatures than Leighton, especially when his own figure and features found their places in the amusing compositions. His Paris comrades called him "The Admirable Crichton," because he was the best-looking, the best singer, the best dancer, and the best athlete amongst them!

Leighton now began to work up some of the many studies he had brought with him from Rome. His most considerable effort he called "The *Triumph of Music*." The picture represents *Orpheus playing to Pluto and Proserpine, of Music*" and demonstrating the power of his art to redeem beings out of Hades. Dr. Leighton is represented as Pluto! It is an important picture, not only on account of its size, but also by reason of its

Paris Exhibition

excellency in *technique* and arrangement. The canvas was finished in time for the Royal Academy of 1856.

Critics at first were afraid to say much after the significant success of the previous year. At last a cry was raised, "Who ever heard of Orpheus playing on a fiddle?" But, as usual, the jester forgot his history. Raphael had also so depicted the god of music!

The picture was quite in character with its great predecessor and was eloquent, to all who knew where to look and how to judge dispassionately, of a vastly improved draughtsmanship and a chaster development of colour.

Leighton spent much time in Paris at the International Exhibition of 1855. The works of art gathered together in the Palais des Beaux Arts formed the first collection of the kind ever exhibited in that brilliant capital.

The Fine Arts Jury comprised seventy representatives from all parts of the civilized world, Comte de Morny being President, and Lord Elcho (afterwards the Earl of Wemyss) one of the Vice-Presidents. Here is a list of the English painters represented:—R. Ansdell, E. Armitage, Sir C. L. Eastlake, W. Boxall, T. S. Cooper, T. Creswick, J. C. Horsley, W. H. Hunt, G. Lance, F. Goodall, F. Grant, E. Landseer, C. R. Leslie, John Linnell, Maclise, Millais, W. Mulready, J. Noel Paton, Pickersgill, J. B. Pyne, D. Roberts,

Paris,
1855

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C. Stansfield, E. M. Ward, George Cattermole, D. Cox, C. Fielding, C. Haag, Thorburn, Callow, W. P. Frith, and Watts. Leighton was represented by his "Reconciliation of the Montagues and Capulets," which, originally quite in his Italian manner, had been much corrected by Steinle. He painted it in Rome in 1855.

The greater part of 1856 found Leighton working away in and about Paris. Fontainebleau quite naturally attracted him, and there, or rather at Barbizon, he made an attentive study of *The Barbizon Men* Jean François Millet, whose truthfulness, sincerity, and nobility delighted him. Here it was, doubtless, that Leighton came across the work of Corot, whose treatment he admired and classed it alongside that of Constable and Turner.

His chief artist friends at this time were Poynter, Mason, Aitchison, Whistler, and the French sculptor Dalou. Whistler's etchings charmed Leighton, who was one of the earliest to recognize his ability and also one of his earliest patrons.

Leighton did not send any contribution to the Royal Academy in 1857, although he finished a somewhat striking composition entitled "Salome," "Salome" which was sent to the Paris Salon. It represented the figure of a girl of Eastern type, with dark hair and ruddy skin, clothed in white, and was very well painted. She is standing and holding her hands above her head—a favourite pose

Instinct for Form

of Leighton's. "It gave," he said, "an erect and at the same time perfectly natural carriage." The head of the princess—the daughter of Herodias—is crowned with flowers. Behind her is an attendant holding a musical instrument.

Leighton's instinct for form received encouragement during the winter of 1857-58. He was then living something of a Bohemian life in Paris and was thrown much into the company of Dalou and Brock. Their work interested him very much and led him to imitate some details of their plastic studies for decorative work and plaques.

The year 1858 found Leighton much to do. He was still fixed in the Rue Pigalle. "The Mermaid," also called "The Fisherman and the Syren," is a composition of two figures with rocks and the sea. A young Sicilian fisherman slipping asleep down a rock into the tide is grasped round the neck by a water-nymph. He is swarthy in complexion, with dark curly hair, and nude save only for a crimson loin-cloth, his purple drapery being cast aside upon the grey rocks. The nymph is nude and blonde; her long, wavy brown hair is laced with pearls. The canvas was inspired by a ballad of Goethe, on

"Half drew she him,
Half sank he in,
And never more was seen."

This picture, which was painted for Signor Mario, the famous singer, was sent to the Royal Academy and

*Amongst
Sculptors*

*"The
Mermaid"*

Lord Leighton

exhibited along with "The County Paris, accompanied by Friar Lawrence, comes to the house of the Capulets to claim his bride" (*Romeo and Juliet*, Act iv. Scene 5).

This is an interesting canvas, and proclaims the strength of Leighton's Italian inspirations. Paris finds

"*The Feigned Death of Juliet*" Juliet stretched apparently lifeless upon the couch. This has given the picture a second name, "The Feigned Death of Juliet," by which it is frequently called and which was Leighton's original idea. Robert-Fleury possessed a pencil sketch of it with this designation in Leighton's own handwriting.

In addition to the figures named we see in the picture the parents of the entranced girl bending over her, whilst many persons in the background are engaged in various ways at the foot of a staircase. At the Paris Exhibition of Painting in 1858 this picture gained a gold medal.

At the Royal Society of British Artists Leighton in 1858 exhibited two small pictures under the general name of "A Reminiscence of Algiers" and *At the R.S.B.A.* "Nymph and Cupid." The former, a nude figure gathering fallen figs—with cast-off draperies—seated under a tree, has for inscription—

"O thou to whom
Broad-leaved fig-trees even now foredoom
Their ripen'd foliage."

The latter is a charming idyll. Cupid is unloosing the sandal of the nude nymph, who is about to enter the

Algiers

water. The carnations are distinctly brighter than any Leighton had hitherto painted and there is much excellent illumination and striking perspective.

These compositions recall the fact of Leighton's visit to Algiers in the winter of 1857-58. It was during this holiday that Aitchison records *Algiers* Leighton's absorption in the "frantic dancing." Of this characteristic subject he made a large water-colour painting. It shows the interior of a Jew's house in a suburb of the city and was painted under considerable difficulty and suspicion.

Very many beautiful landscapes were done in water-colour, and many studies in pencil, some of which Leighton finished on his return to Paris and used them as backgrounds for his more ambitious compositions.

Leighton's aim and style were quite ahead of the movement which has been designated Pre-Raphaelite. He sought his subjects in the mazes of *Pre-mythology*, amid the scenes of Scripture *Raphaelite* story, and in the pages of Vasari. His talent was cordially recognized by the leaders of that famous movement, and when he returned to London for a visit in 1858, he was welcomed fraternally by D. G. Rossetti, Holman Hunt, Ford Madox Brown, William Morris, and J. E. Millais, and other pioneers of the cult.

The winter of 1858-59 Leighton spent in Rome, working busily at "A Roman Lady—La Nanna," "Pavonia," "Sunny Hours," and "Samson and Delilah." The first three were exhibited at the Royal

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Academy in 1859, the last at the Royal Society of British Artists.

"A Roman Lady—*La Nanna*" represents, in half-length, a dark woman of full figure, with black hair; the face is turned full upon the beholder. "La Nanna" Her pose is statuesque, without expression and animation. It is a thoroughly characteristic composition, very interesting and extremely good in colour.

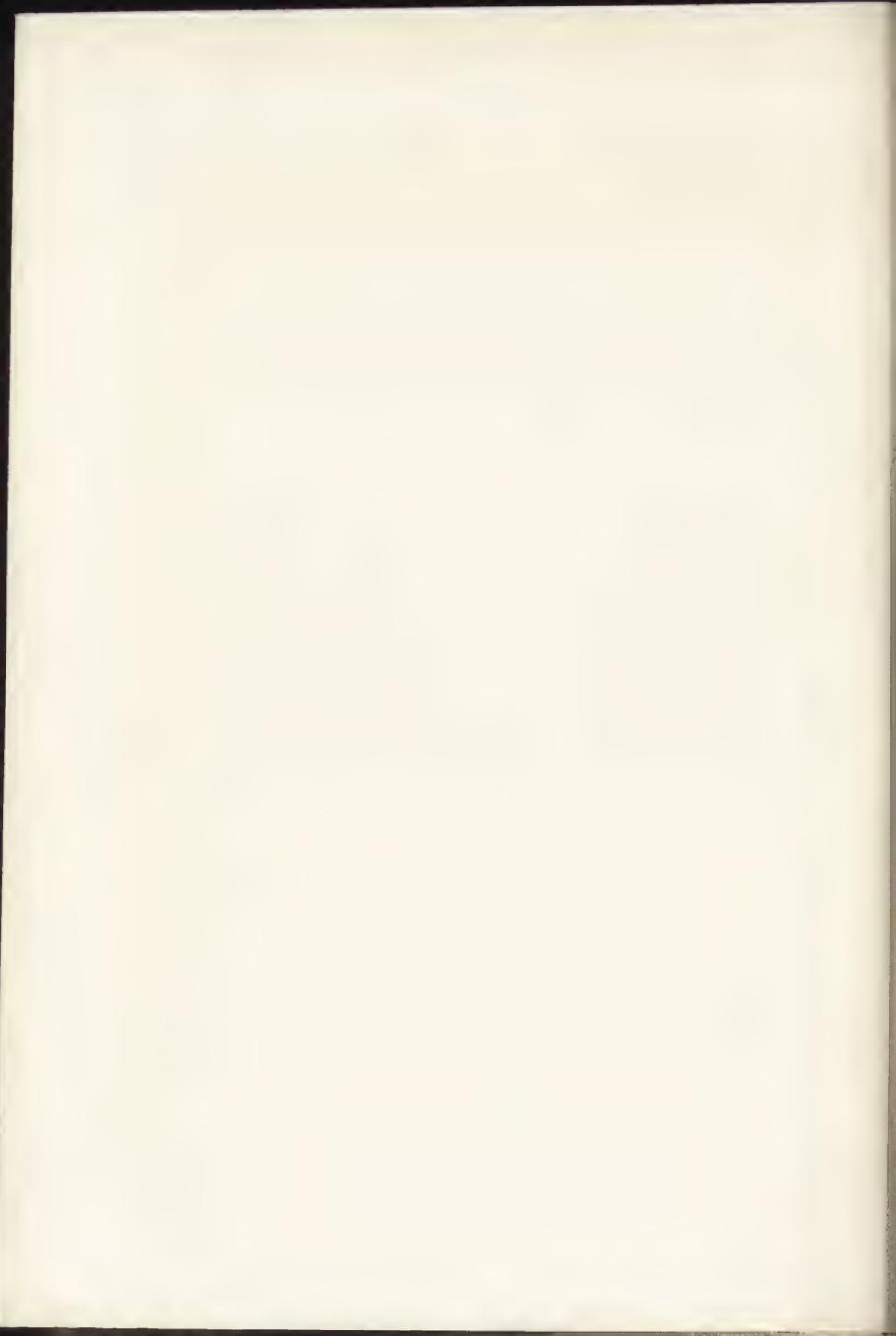
"Pavonia"—so called for want of a more distinctive title,—the half-length figure of a dark girl with her back to the spectator, is holding a big fan of "Pavonia" peacock-feathers behind her head. This, then an original idea, has been followed by several of the contemporaries of Leighton. The face is pleasing and the quality of the painting high.

"Samson and Delilah" is one of Leighton's darkest pictures. He himself recognized this, and, as Sir E. J. Poynter says, "he did much to remove the dull tone by denuding the canvas of some of its wealth of paint, and by rubbing over it a composition of gamboge."

Giovanni Costa has recorded that at this time Leonardo da Vinci's influence was strong, and Leighton painted several figures besides the above, seeking specially after character and expression in the heads. Two, which were never exhibited—"Stella" and "Giacinta,"—were almost exact copies of Leonardo's treatment.



'The Countess of Carlisle" (p. 70).



“The Lemon Tree”

“Samson and Delilah” was refused by the British Institution, which much distressed Leighton. “I remember,” Costa comments, “that his friends encouraged him very much then: they made him see how he ought specially to value the spontaneity of his work and that too severe self-criticism was unjust.”

After he had despatched his four pictures to London, and when the days began to lengthen, Leighton left Rome to spend the summer at Capri. Here he had ready to hand just the sort of models he liked best. His sketch-books filled rapidly and he made some very fine sketches of the nude, of heads, of draperies, and of plant-life, the most beautiful of which—“The Lemon Tree”—is comparable with the work of Leonardo da Vinci.

CHAPTER IV.

LEIGHTON IN LONDON.

[1860-69.]

Settled in London—"Paolo e Francesca"—Other Italian pictures—Portraiture—Joins the Artists' Corps—"The Star of Bethlehem"——"The Odalisque"—At the Crystal Palace—Friendship with Millais—"Ahab and Jezebel"—A.R.A.—Hellenism—"Dante in Exile"—"Orpheus and Eurydice"—"Golden Hours"—Copies of Old Masters—"David"—"Helen of Troy"—Holland Park Road—A keen builder—"The Countess of Carlisle"—"The Syracusan Bride"—"The Five Wise and Five Foolish Virgins"—"The House Beautiful"—Greek subjects—"Venus Disrobing"——"The Knucklebone-player"—The Leighton Settlement—In the Levant—Royal Academician—"Jonathan and David"—Mythological subjects—Nearing the zenith—"Saint Jerome"——"Electra"—"Helios and Rhodos"—"Daedalus and Icarus"—A Record!

IN 1860 Leighton settled in London. "Having passed much of his life," writes Costa, "among other nations, he felt the want of becoming really *Settled in English*, nor did the great and unexpected *London* success achieved by his work abroad suffice him. For though in England he had friends in the higher ranks of Society, he desired to make for himself

London Studio

associates among his own colleagues—those fellow-artists who had not attempted to disguise some slight envy of the fame gained from his work abroad by one whom they scarcely knew and many only by sight."

After the exhibition of the "Cimabue Madonna," Leighton had spent some time in London every year, but only as a passing guest—generally of Mr. Greville—and during the summer months. Everything now pointed to the necessity of an English home. Consequently, on his return to London after wintering in the South of Italy and Greece, he acquired a comfortable house with possibilities for a studio at No. 2 Orme Square, Bayswater. This residence speedily became the centre of a circle of admirers and friends.

Leighton brought with him from Italy, among other canvases and sketches, "Paolo e Francesca"—a striking composition, the outcome of his study of the story of Francesco da Rimini and of *Romeo and Juliet*. Its production was emphasized by a romantic episode in Leighton's early life in Italy. His idea was evidently to depict the amorousness of fateful love. He wrote under it—"La Bocca mi bacio, tutto tremanti," which, read with discrimination, proclaims the High Priesthood of Leighton in the worship of Beauty. With this picture came a mystic composition entitled "A Dream," "Capri—Sunrise," and "Capri—Sunset (Pagano's)," all marked by fine constructive linear power, great distinction of form, convincing perspective, and masterly colour. "Capri—

Other
Italian
Pictures

Lord Leighton

"Sunrise" was Leighton's only contribution to the Royal Academy of 1860.

During a visit to Bath in the same year, Leighton made a study for his "Lieder ohne Worte"—a boy's head with a heavy shock of curly hair, from under which large almond-shaped eyes look out dreamily. It is full of poetry and spontaneity and glows with colour. Here Leighton exhibits his mastery of the art of painting really true white, such as we see in pure marble.

At this period Leighton was busy with portraiture, a branch of art which he cared very little about, but

which was ever prominent, because so *Portraiture* many people craved for his brush to delineate their features. The two portraits finished in 1861 were of his sister, Mrs. Sutherland-Orr—this was done quite after the best manner of the French painter, Gérard—and of Mr. John Hanson Walker, the artist. These, with the exception of the last, and "Capri—Sunset," were exhibited at the Royal Academy in 1861. "His pictures," protested a certain set of critics, "are suited only for mural decorations, and are wholly out of place at the Royal Academy and should be consigned to the Architectural Exhibition!"

These remarks aroused Leighton to renewed efforts.

*Joins the
Artists'
Volunteer
Corps*

He was now in possession of robust health. The eye troubles, which had incommoded him for many years, were less urgent. Possibly his whole-hearted devotion to the Volunteer movement had something to do with this vigour. Fired with unlimited patriotism,

Portraits and Pictures

Leighton had joined the Artists' Corps in 1860 and served his regiment with undiminished enthusiasm for twenty years or more.

The year 1862 was a very busy one. He had seven pictures at the Royal Academy. "The Star of Bethlehem" was treated in an original way. "The One king only is depicted and he is standing on the balcony of his house, gazing at the effulgent Star. His figure is heroic and full of the spirit of poetry. Below the balcony a revel is in progress: this Leighton has painted brilliantly.

Another picture, "The Sisters," represented a tall girl stooping and caressing her little sister. This was marked by gracefulness in the pose of the girls and by the beauty of its details. "Michael Angelo nursing his dying Servant"—a far-away echo of Florence and Vasari—is a sympathetic composition. *Other R.A. Pictures in 1862* Leighton's idea was to show something more elevated in mutual relations than the mere drudgery of domestic service. The servant is reclining in an arm-chair, with his head resting on his master's shoulder.

"The Odalisque" was an instant and emphatic success and Leighton was asked for many replicas. It represents an Eastern girl leaning on the parapet of a marble basin, gazing at an approaching swan. Her upraised arms rest upon her shapely head. She has a peacock-feather fan in her hand and wears an embroidered scarf. It is a brilliant picture—the flesh tints, the draperies, and the

Lord Leighton

illumination are all superlatively good. The two sporting butterflies are a lovely conceit. The whole picture is a glimpse at Damascus—one of Leighton's revelling grounds.

During the 'Sixties Leighton was fond of spending a summer afternoon at the Crystal Palace—for which, by the way, he tendered much excellent advice and roughed out, in pencil and colour, suggestions which were adopted in some re-arrangement of the contents of the building. He also contributed greatly to the inception of the School of Art and that of Dancing also. He liked to sit with such congenial companions as Mason, Aitchison, and Murch upon the terrace, and give vent to the freest criticism on artists, books, science, philanthropy, methods of teaching, languages, and so forth. He was wont to deprecate in no measured terms the waste of students' time in making large chalk studies when, as he said, "everything that was wanted could be shown on a sheet of smooth paper seven inches long, with a hard lead pencil."

The pictures which year by year offered the greatest difficulties to the critics were those of Leighton and Millais. Not that they were in the least alike in invention, treatment, or finish, nor yet in their appeal to art-lovers and the general public. Only, they were entire novelties and, as such, threatened to destroy the false canons which had eliminated all originality and distinction from the work of the British school.

Play and Work

As brothers in the distressful slough of cheap depreciation, Leighton and Millais were thrown into one another's arms. Their first meeting, however, was at a conference of four or five of the original Artist-Volunteers held in Millais' studio in Langham Place, when the two friends carried the sense of the gathering with them in the choice of the little jaunty grey cap which continued *de rigueur* in the corps for many years.

In 1863 Leighton exhibited four pictures at the Royal Academy. "Ahab and Jezebel"—a life-size composition of great power. The scene is the meeting with Elijah at Naboth's vineyard. The first study for the picture was done at Bologna, and the treatment is carried out in broad positive masses after the manner of that school. The colours are thoroughly Italian—vivid and well contrasted. It was decidedly his most forceful work since the "Cimabue's Madonna."

The "Girl with a Basket of Fruit"—called also "Eucharis"—is a half-length painting of a good-looking girl with auburn hair. Her head and features are lovely, and quite remarkable is the subtle modelling of her naked shoulders. On her head she is bearing a basket of fruit, which she keeps in place with her hand. The delicacy of the grey tone and the beauty of the linear treatment give this picture much distinction. The draperies are creamy white. The whole treatment is classical. The "Girl feeding Peacocks" is, in some

"Ahab
and
Jezebel"

Other
R.A.
Pictures
in 1863

Lord Leighton

part, a companion picture. Here we note the play of exquisite lines which only the pencil of Leighton could trace. There is much to mark his independence and versatility. The model and style were distinctly English. W. M. Rossetti, writing of these two pictures, says—"These belong to that class of art in which Leighton shines—the art of luxurious exquisiteness, beauty for beauty's sake, colour, light, form, and choice details for their own sakes, or for beauty's."

"An Italian Cross-bowman" is one of Leighton's ingenious and spontaneous compositions. Not only is the form excellently portrayed, but the man's frame shows a sense of life and action, held in wise restraint in a manner quite convincing. The colours are well arranged.

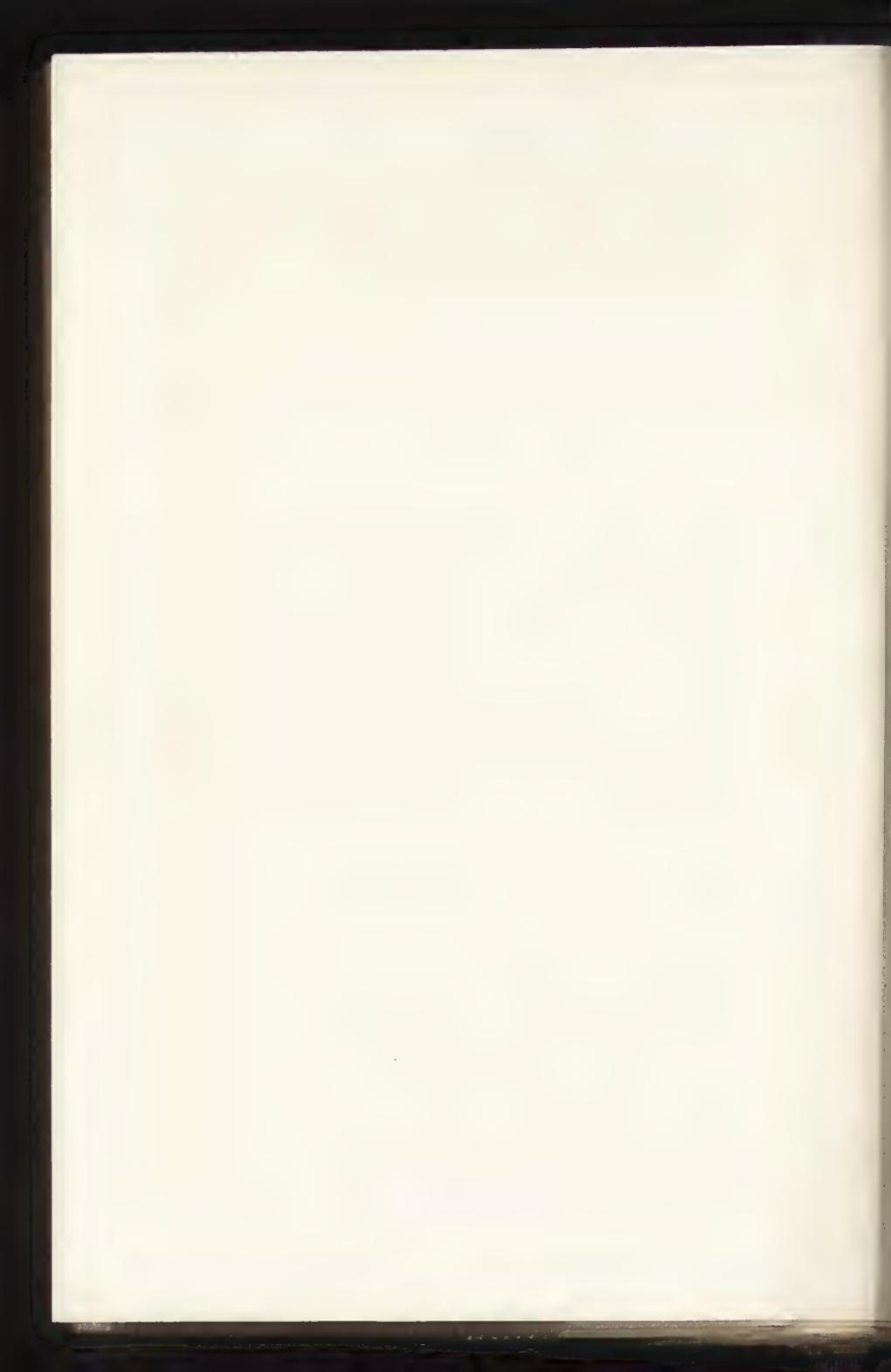
It was in 1863 that Leighton went down into Staffordshire to look up his old friend George Mason, who was ill, lonely, and discouraged. Leighton put new life and hope into him and when he returned to London did all he could to spread his fame as a painter.

Leighton's election as Associate of the Royal Academy took place in 1864. That this had been so long delayed was a matter of remark by *A.R.A.* men of all shades of artistic temperament.

Doubtless the hostility of the critics counted for something and possibly Leighton's own aloofness may also have helped. However, his work hung at the annual exhibition in 1864 was so considerable in talent that his election could not possibly be deferred longer.

"The Five Wise and Five Foolish Virgins" (p. 71).





Greek Ideals

Deeply imbued with the true spirit of Greek story, Leighton had been gradually working out of his earlier manner. This was, in a sense, due to the effect of the Romantic movement which *Hellenism* first made itself felt in 1855. He was distinctly reaching forward to greater simplicity—first, in conception, and next, in treatment. We note from this year how more and more classical motives suggest themselves. Leighton found in classical poetry a wide domain wherein he reigned supreme. Here he could express the loftiest feelings of a noble nature. Never had Greek ideals such an admirable delineator, and he who had already been acknowledged as the High-priest of Beauty, was now recognized as the chief prophet of Hellenism as well.

This was not a popular cult in Great Britain, because the British public did not understand it. People stood before Leighton's canvases and passed on. He told no simple surface-story and too many folk had not the intelligence, or did not care to look deeper.

Three pictures only were exhibited at the Royal Academy in 1864, but they were of first-class excellence.

"Dante in Exile" represents a slight, tall, gaunt figure, with a care-worn face. The composition is eloquently calm and perfectly arranged. Amongst a number of well-drawn, brightly-coloured, and harmoniously-arranged figures, "Dante in Exile" Dante's dress of sober grey and drab offers a striking contrast. He is descending the palace stairs of the

Lord Leighton

Can Grande, Verona: a lovely child playing with a garland, a pair of lovers, a priest, and a noble all pass him by—the two last with a jeer. This picture has been called “Leighton’s second great masterpiece.”

“Orpheus and Eurydice” was by way of being a token of Leighton’s love of Browning. “*Orpheus*” The subject was suggested by the following lines from “A Fragment”:

“But give them me—the mouth, the eyes, the brow—
Let them once more absorb me! One look now
 Will lap me round for ever, not to pass
Out of its light, though darkness lies beyond!
 Hold me safe again within the bond
 Of one immortal look! All woe that was,
Forgotten; and all terror that may be,
 Defied—no past is mine, no future! Look at me.”

Eurydice’s delicate and refined face and the gently converging neck and throat are tenderly modelled in pearly grey. The graceful fall of her drapery marks the beautiful symmetry of her form. She is clinging in a delirium of love to her companion.

“Golden Hours” is one of Leighton’s richest compositions—a perfect dream of poetry and beauty. The “*Golden Hours*” treatment is natural and full of vigour. A musician, seated at a spinet, is seeking to bring forth strains which shall captivate his girl companion and at the same time soothe himself. He is young and noble of aspect, with a fine, olive complexion, dark flowing locks, and dreamy eyes. His

Copies of Old Masters

youthful beard is brown. He is dressed in a full black tunic, with a fine cambric neck-band, run with thin black velvet. The girl, with her back to the spectator, is leaning over the top of the piano. Her hair is golden auburn, and what we can see of her skin is blonde and rosy. Her gown is rich cream Venetian silk, brocaded in gold and colours. Her waist is encircled with a golden chain, the top of the bodice is full white muslin, braided with blue velvet. Both are in half-length. Their pose is easy, and the effect of the dead gold wall-decoration behind the young man is superb.

Leighton made numerous copies of pictures by Old Masters after he settled down in London in 1860. For example, at the National Gallery, he copied Rubens's "Peace and War—an Allegory," and the "Portrait of a Lady" by Paris Bordone—the latter executed for Mrs. Sartoris, who shared Leighton's admiration for the yellow-haired Genovese with her crimson dress. Of other copies were Bonifazio's "Massacre of the Innocents," and Paolo Veronese's "Last Supper," and "The Martyrdom of Saint Justina." They were all beautiful pictures, and set forth much of Leighton's ideal.

*Copies of
Old
Masters*

In 1865 the Royal Academy was enriched with five contributions from Leighton's busy brush. In "David" the king was represented as seated on the roof-terrace of his palace. He is fully "David" draped, his crown lies unnoticed at his feet, and over the distant purple hills and grey-red clouds he casts wistful glances. In the sky are two pigeons.

Lord Leighton

The composition resembles the illustration in Dalziel's Bible Gallery—to which Leighton was a contributor—under which is inscribed, "Oh that I had wings like a dove, for then would I fly away, and be at rest." It is conspicuous for breadth and power, and was superior to anything Leighton had as yet done. It is full of poetry and grandiose sentiment. The colour-scheme is subdued.

The largest work of the year's exhibit was "Helen of Troy," presenting the well-known scene from the Third Book of the *Iliad*, where Iris bids "Helen of Troy" Helen go and see the general terms made pending the duel between Paris and Menelaus, of the victor in which she was to be the prize. Helen and her companions are walking upon the ramparts of Troy. There is a cloud of apprehension upon her brow, which, with the rest of her features, is in shadow. The light falls on her shoulder and neck and produces a beautiful silhouette effect. The whole conception is full of poetry, refinement, and scholarship. It is a sculptural painting.

In spite of the dead set which many critics had made against Leighton's art, the good sense of the public and of people of taste now began to recognize that his work was more beautiful than that of any of his contemporaries. His culture and his courtly manners attracted admirers, and he possessed troops of friends. In these circumstances he found his studio and house in Bayswater inadequate for the exercise of his talents and for the entertainment of his *clientèle*.

Building Projects

Already Leighton's Sunday afternoons had become an institution.

Searching here, there, and everywhere, no house which he came across was exactly what he wanted, so he determined to build one. After much casting about for a suitable site he chanced upon a plot of vacant ground in Holland Park Road, in *Holland Kensington*, which offered possibilities, but *Park Road* which was, then, not a very desirable neighbourhood. However, the purchase was completed, and the ground cleared. Leighton now called to his assistance his old friend, George Aitchison, afterwards President of the Royal Institute of British Architects. Plans were elaborated and details settled, so that in 1865 building operations were in full swing.

Leighton himself was no mean adept in the art of architecture: indeed, he received later, in 1894, the gold medal of the Royal Institute for the excellence of his architectural drawings and the finely painted structural accessories of his pictures. He took the keenest interest in the progress of the work, discussing every part of Aitchison's plans with the skill of an expert.

"Every stone," as Aitchison relates, "every brick—even the mortar and the cement—no less than all the wood and metal-work passed directly under his personal observation." *A Keen Builder*

In fact, he was his own clerk-of-the-works. Often of a morning he used to lean out of a window or from a portion of the scaffold and thereon criticize each course

Lord Leighton

and ornament. His eagle eye at once detected any scamped work and woe betide the idler!

When the time came for him to start for his winter's quarters he bound over Aitchison and all others who were concerned in the building and fitting of the house and studio to carry out his instructions implicitly. These included the minutest directions about the shape, size, and decoration of the furniture, which Aitchison was called upon to design specially.

The year 1866 was a busy as well as an important one in Leighton's career. Among those who were

"The Countess of Carlisle" thrown in contact with him were Sir L. Alma-Tadema, who first met him at a dinner at Mr. A. Lewis's, and never forgot the marked impression the young painter made upon all who had the pleasure of conversing with him. He painted four pictures for the Royal Academy, two being portraits—"Mr. James Guthrie" and "The Countess of Carlisle." The latter is a beautiful picture. Lady Carlisle is represented as quite young, very fair, of brilliant complexion, and bright auburn hair. She is costumed in a black silk dress and wears pink roses and a gold collarette. There is something quite Italian in the treatment and much in common with Leighton's later picture of "A Noble Venetian Lady."

"The Syracusan Bride leading Wild Beasts in Procession to the Temple of Diana" was a very remarkable picture. The composition is full of character pointing to Leighton's decorative proclivities. He reverts here to

Lyndhurst Fresco

the manner of the "Cimabue Madonna," but there is a manifest maturity of style. It is more highly finished, and may be regarded as the middle link between the "Cimabue Madonna" and "The Daphnephoria" of 1876. The subject was suggested by the Second Idyll of Theocritus, where are the lines—"And for her then many other wild beasts were going in procession round about and among the dreamers." The beasts are reduced to pictorial order, and are calm under the spell of their leader's beauty and chastity. The statue of Diana is the key to the composition, and the white marble terrace exactly balances the white bank of clouds.

It is said that this picture practically decided Leighton's election as a Royal Academician. His other canvas at the Royal Academy was entitled "The Painter's Honeymoon."

In 1866 he undertook to decorate the altar-wall of the Parish Church at Lyndhurst in Hampshire. He chose for his subject the Parable of "The Five Wise and Five Foolish Virgins." The composition comprised three panels, divided by sculptured columns. In the centre panel is the Judge, in the panel on the right are the Wise Virgins exultingly displaying their burning lamps and one clasping the feet of the Master, in the panel on the left are the Foolish Virgins, in strained attitudes of despair—one lying huddled-up on the ground. This fresco, which Leighton presented to the church, and which most visitors to the New

"The
Five Wise
and Five
Foolish
Virgins"

Lord Leighton

Forest make a point of seeing, is in good taste, the colours are harmonious, and the figures are admirably drawn and well balanced.

On his return from Spain in 1866, where he had made a prolonged stay, he moved out of his residence in Orme Square and entered his new house and studio. He was delighted with the building and the facilities which it offered for work and the exercise of his generous hospitality, but the environment was not much to his mind, in spite of his love of horses.

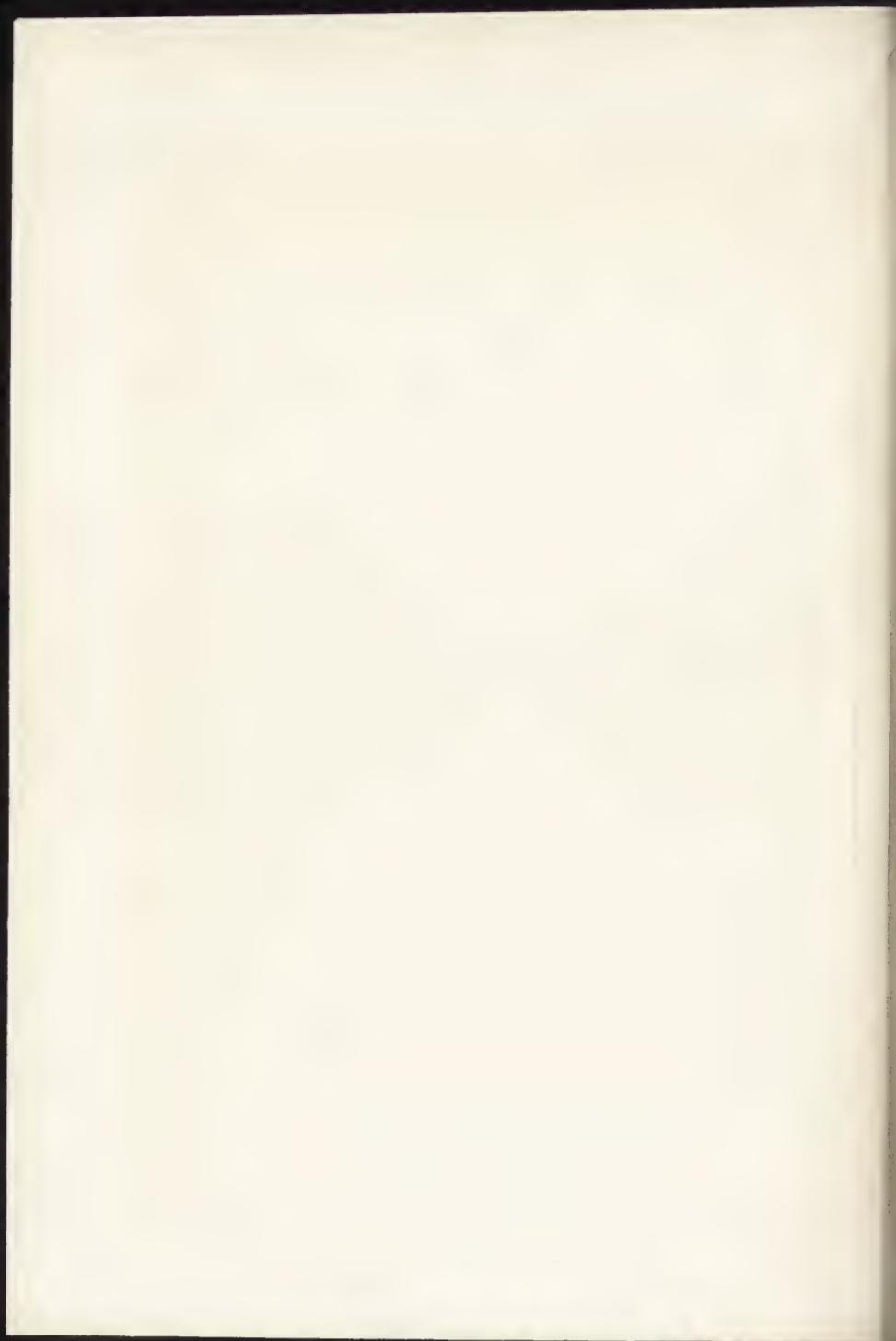
"I live," he said, "in a mews!"

He was soon busy arranging his belongings in their new home—treasures of all sorts and kinds, together with his recent acquisitions in Spain, where he had studied exhaustively the glorious architecture and paintings at Granada, Seville, Burgos and many other shrines of Spanish and Moorish art.

The suites of tables, cabinets, bookcases, etc., which Aitchison had designed were worked out in common wood, stained black, with arabesques in white holly, varnished over until they produced the effect of ebony inlaid with ivory. *The House Beautiful* These admirably set off the collections of artistic items. The entrance to the house is by a plain outer hall, where there is a large Venetian picture let into the wall. Photographs and engravings after Michael Angelo in the Sixtine Chapel and after paintings by Titian and Tintoretto, and from remains of Grecian sculptures, still adorn the walls almost exactly as in Lord Leighton's time.



"Saint Jerome" (p. 77).



Leighton House

This ante-hall leads to a *patio* lighted from above. The walls are lined with blue tiles by William de Morgan, which encompass Damascus plaques of the sixteenth century. In the centre is the "Portrait Bust of Lord Leighton" by Thomas Brock—a replica of his Diploma work at the Royal Academy.

Leighton's five contributions to the Royal Academy of 1867 were marked by an increasing devotion to Greek ideals, and by a refinement of finish which had no equal in the British school.

"Venus Disrobing for the Bath" is one of Leighton's most artistic ideal pictures. It is marked by all his calmness of invention and his beauty of execution. The paleness of the flesh tints "Venus Disrobing" is very striking; but then Venus was born from the sea-foam. There are a stillness and a depth in treatment which harmonize serenely with the blaze of a midday sun and call to mind the grand effects of Turner and Claude. The goddess, admirably drawn and modelled, is just disengaging her sandal; her pose is quite after Leonardo da Vinci's manner. The accessories are beautifully rendered—the marble columns, the standard rose-bush in full flower, the pair of white doves, and the deep blue sea and crimson-streaked sky beyond. This picture may be regarded as the union of two ideas—ideal Greek without antique conventions and the energies of modern impulse and passion. This is a presentation of Leighton's sense of eclectic beauty in its greatest perfection.

Greek Subjects

Lord Leighton

"Greek Girl Dancing"—formerly entitled "Spanish Girl Dancing at Cadiz in Olden Time"—shows two men and a girl seated on a terrace watching and applauding a girl in white drapery dancing before them. Beyond is a charming landscape, with a town, through which a river is flowing.

"The Knucklebone-player" shows a young girl seated upon a marble bench built upon a rock, over which sky alone is visible, while below the sea touches the distant horizon. She is full-length, her face is in profile, her feet and head are bare. She is tossing four knuckle-bones and two other bones are upon the ground. By her feet is a branch of pomegranate leaves, and flowers, and fruit. The colour is soft and tender in creamy shades and purple-pink. The girl is fair and her aspect serious.

Leighton was greatly delighted, as year after year brother-artists gathered around him in his new home.

The Leighton Settlement After converting the stables and oddly-shaped mean buildings into studios, they settled down in order to be near their brilliant comrade. Thus was formed a Leighton Settlement of such artists as Watts, Prinsep, Luke Fildes, Hamo Thornycroft, Marcus Stone, and J. J. Shannon.

Leighton spent the winter of 1867-68 in Greece, Asia Minor, and Palestine. Rhodes and Brusa chiefly attracted him. The glorious scenery and marine views of the island filled many pages of his sketch-books, whilst the Eastern

Royal Academician

sun and the brilliance of everything in and about the latter gave him many shades in colour. The human types of the two localities also did not pass unobserved; his style became at once more Greek, and his carnations acquired still more subtle hues.

In 1868 Leighton was elected Royal Academician, and the Academy had six contributions from his prolific palette. This year fixed his reputation as the creator of ideal form. His style bore the unmistakable influence of his recent visits to Greece, and projected new visions of themes which had attracted him in childhood.

"Jonathan's Token to David" was, in Swinburne's judgment, "one of Leighton's most truthful and beautiful pictures." The contrast between the dignified, serious bearing of the hero and the grace and delicacy of the young boy unstringing his quiver from his shoulder is very admirably rendered. The subject of "Ariadne abandoned by Theseus" is explained by the full title, "Ariadne abandoned by Theseus—Ariadne watches for his return—Artemis releases her by death." The figure of Ariadne extended full length on a rocky eminence overlooking the sea is finely conceived and worked out. Her dull white drapery gives a sad note to the composition. "Actaea, the Nymph of the Shore," represents a small, full-length figure, partially nude, in white drapery, lying on the seashore. It is a beautiful work, full of ideal grace and

*Royal
Academi-
cian*

*and
David*

*Mythologi-
cal Subjects*

Lord Leighton

refinement. The landscape with the sea is a lovely vision of one of the fair islands of the Greek seas. "Acme and Septimius" shows two small full-length figures reclining upon a marble bench. Everything is beautifully thought out—form, colour, illumination, details—and exquisitely balanced. The subject was suggested by some lines of Catullus, as rendered by Sir Theodore Martin—

"Then, bending back her head,
With that sweet mouth so rosy-red,
Upon his eyes she dropped a kiss,
Intoxicating him with bliss."

It is a love-song on canvas. The picture made a great sensation, and was the most popular creation of the year.

In 1869 Leighton was approaching, gradually but convincingly, the summit of his fame. His election *Nearing* as Royal Academician had cheered and *the Zenith* gratified him. He felt that now he was free to throw his whole-hearted, enthusiastic nature into the grand object of his life—the raising of the artistic taste and skill of his fellow-countrymen.

From one point of view the place of honour in his year's work should be accorded to an ecclesiastical subject, because Leighton destined it as his Diploma picture to the Academy.

"Saint Jerome" was a remarkably impassioned composition which gives the lie direct—as do many others, of course—to the upholders of the pretty-story school,

Diploma Pictures

who deny to Leighton animation and vigour. Very likely he painted "Saint Jerome" to shame such ill-conditioned critics, and intended it for the place it now occupies as a proof of his force, both in form and colour. The saint is upon his knees before a wooden crucifix. He is bare to the waist, for his garment of blue-green and white has slipped its cincture of cord. His attitude is full of pathos. The head thrown back, with grizzled black beard and closed eyes, the bony arms and hands stretched out in agony, his supplication pours forth from a troubled soul. The brown colour of the skin and the articulation of the contour are fine, telling a tale of ascetic self-denial.

For all the world St. Jerome is Leighton himself, pleading with the whole energy of his ardent nature for a truer appreciation of Art on the part of the British public. Then, too, the latter is personified, perhaps, by the tawny lion, his back and head turned, suggestive of stolid indifference! The brassy sky, the brown rocks and sand, the plentiful crop of thistles, add to the impressiveness of the subject.

"Electra at the Tomb of Agamemnon" is a perfect *tableau vivant*, and is in Leighton's grandest style. Nothing he ever did was more forceful or more convincing. Her grief is too weary "Electra" for passion. Rigid and erect, she stands motionless in her unspeakable despair, at the foot of the fluted marble pillar, upon whose cap she has placed a basket of lovely noisette roses. Her head is some-

Lord Leighton

what thrown back and bears the weight of her clenched hands superimposed upon it. Her features, almost masculine in strength and expression, are distorted by her agony. She is clad in a long greeny-grey garment, with bare feet, and over all she wears a thick, deeply-pleated black drapery, painted with a boldness and solemnity quite extraordinary. At her feet is a terracotta tazza turned over and a dull grey earthenware vase engarlanded with dark bay leaves. A withered olive-tree, a bare, brownish marble wall, and a peep of sunless sky complete the composition. Every note of woe is expressed—her sighs and her sobs are all but audible. The whole composition is a masterpiece of nobility and sincerity.

In "Helios and Rhodos" the painter is again seen upon his hill-top. Helios has descended from his flaming chariot, which is seen with its horses and attendants through a break in the amber-golden clouds. Rhodos has risen out of the sea to receive the god's embrace, as he bends over her and holds her to his heart. Helios is nude, save only for a floating drapery of bluey-grey, his carnations are dark, his hair black. Rhodos, extremely fair and rosy, is entirely nude. Her long light auburn hair wraps itself round the limbs of Helios. She is leaving the stormy element, but its ceaseless, surging foam is reddened by the petals of deep-hued roses which drop from the rose-bushes that seem to have sprung full-leaved and flowered out of the briny deep. To the right of the cloud is a bold grey-brown mountain and a

“Dædalus and Icarus”

stretch of still sea of the deepest blue. The pose of the two figures and their contours exhibit Leighton at his best as a draughtsman, and the brilliancy of the colours attests his greatness as a painter. The face, eyes, and lips of Rhodos are life-like. This is an exquisite picture of intense passion and is full of poetic imagination. It recalls that earlier romance, “The Mermaid,” of 1858.

“Dædalus and Icarus” is a singularly noble conception of the idealized nude—natural and beautiful too. The figure of Icarus is superb—a young man perfectly developed, with the head of “*Dædalus and Icarus*” a god. It is a piece of living sculpture set in a painted picture. Icarus exactly reproduces the canon of Polykleitos. The flesh tints are blond, suffused with the ruddy glow of perfect health. His whole frame is pulsating with life and determination. His eye is kindling as he regards with majestic gaze the course he intends to take in his aerial flight. His right arm, with its clenched fist, is extended to seize the clasp of the elevated wing. Leighton never painted a more magnificent male form. The contrast offered by the darker flesh tints of Dædalus, with his less enthusiastic manner and his greater reticence of vigour—apprehensive and cautious—is very striking. He is trying to focus the ecstatic vision of his son, whilst he seeks to restrain his youthful ardour. The floating draperies of purple contrast splendidly with the pale and dark carnations respectively, and give an idea of a wind-blown

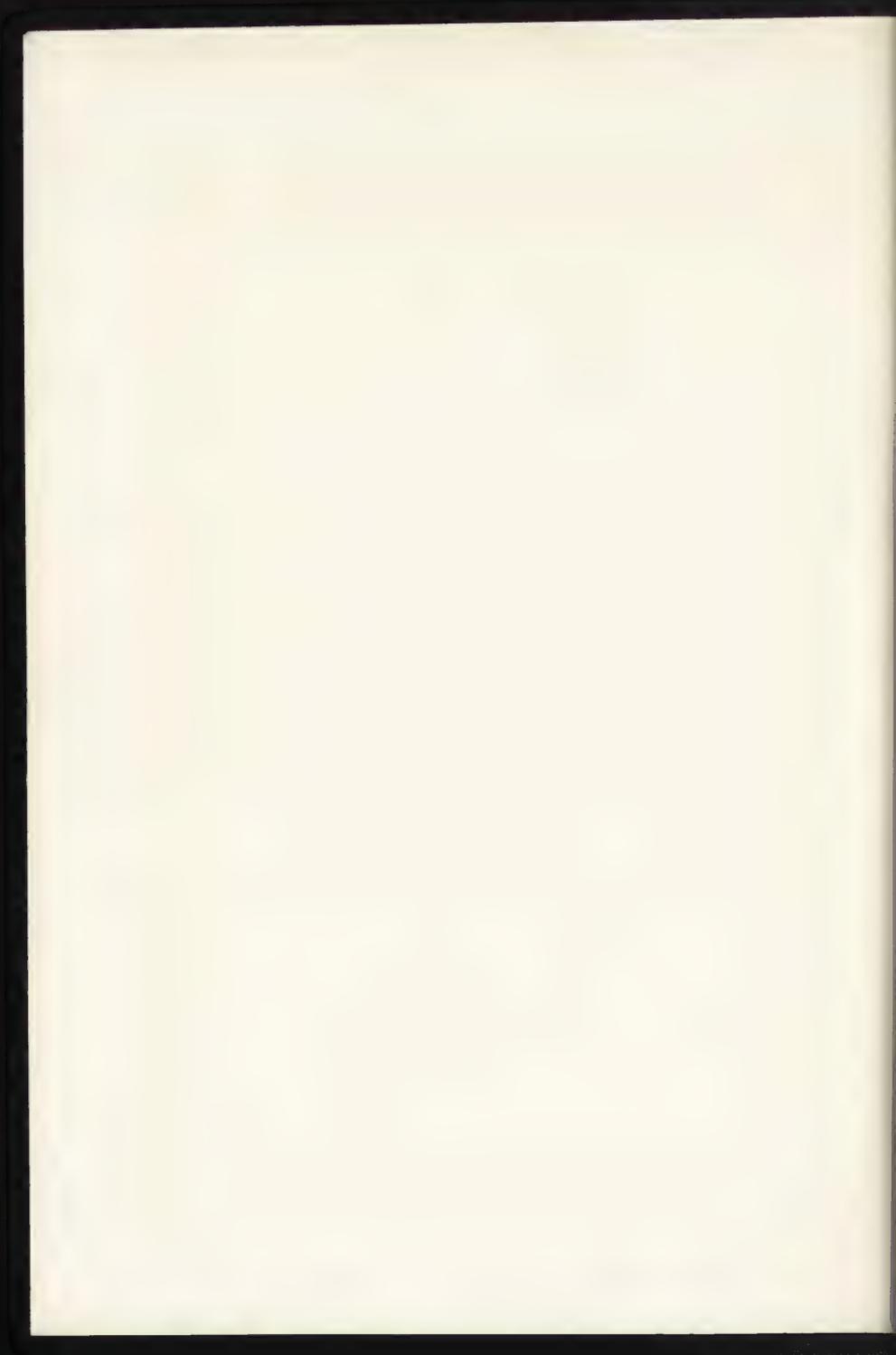
Lord Leighton

sky and a clear and spacious horizon. The marble parapet, with its household god on his pedestal, is well painted. The view of the city of Crete, with the sea and the rising mountains, is finely rendered.

These three superb pictures, with that of "The Syracusan Bride," made Leighton's election as Royal Academician a certainty. No Associate *A Record* had ever, in the whole history of the institution, achieved such a magnificent output. Leighton "created a record"—as the word is glibly used now—which has not been touched since his time, and probably will never be beaten.

"The Arts of War" (p. 89).





CHAPTER V.

LEIGHTON'S BEST PERIOD—"THE DAPHNEPHORIA."

[1870-79.]

"A Nile Woman"—Greece once more—Guest of the Khedive—Winter Exhibition of Old Masters—Burlington House—"Hercules struggling with Death"—"Cleoboulos and his Daughter"—"Greek Girls picking up Pebbles"—The Franco-German War—Dalou—"Summer Moon"—"A Condottiere"—"After Vespers"—The frescoes at South Kensington—Damascus—A phenomenal sunset—Bazaars and loot—A Greek beauty—"Moretta"—Leighton's first engraving—"Wearing the Wreath"—Corresponding Member of the Beaux Arts—"Moorish Girl feeding Peacocks"—"Jews' Quarter, Old Damascus"—"Clytemnestra"—"Greek Juggling Girl"—"The Eastern Slinger"—"Little Fatima"—The great masterpiece, "The Daphnephoria"—The critics—"Sir Richard Burton"—Leighton's champagne-mixture—Wanted, a fire-screen!—"The Music Lesson"—"Athlete struggling with a Python"—"Study of a Child"—Connie Gilchrist—President of the Jury on Paintings in Paris—The Arab Hall—P.R.A.—More honours—"Winding the Skein"—"Nausicaa"—"Elijah in the Wilderness"—"Neruccia"—"A Lovely Quartette"—"Giovanni Costa"—Tennyson's visits—No smoking!—Rare diligence—LL.D. and D.C.L.—"No one can do like Leighton!"

THE decade of the 'Seventies was quite the heyday of Leighton's Art. Like most momentous periods, it began quietly enough. Perhaps, after the magnificent

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burst of sunshine which brought its predecessor to a brilliant finish, it was necessary for the artist to rest a while and make his hold perfectly secure upon the high record he had accomplished in 1869.

Only one very small contribution found its way to the Royal Academy in 1870. This may be accounted for by the fact that in 1869 Leighton rearranged his studio, adding considerably to its length to admit large canvases.

"A Nile Woman" is the figure of a girl balancing an empty pitcher upon her head. The moon is rising and the figure is silhouetted with fine effect. "*A Nile Woman*" It is a simple, truthful study, and happily it passed into the possession of the gracious lady who afterwards became Queen Alexandra—a warm admirer of Leighton.

The autumn of 1869 found Leighton in Greece, where he stayed some time, studying over again and very patiently and sympathetically the country and its people, their history and their influence, which had at an earlier period in his career so vastly affected him.

From Greece Leighton went on to Egypt. Queen Victoria caused an intimation of his visit to be made to the Khedive, who received him with almost royal honours, and placed his own Nile yacht at his disposal and mounted a guard of honour at his hotel. When asked what his wishes were, he replied, "Yes! I desire to go up the river, but I want certainly one whole day in Cairo

On the Nile

to go about where I like. I shall be ready," he added, "to start at two o'clock the day after to-morrow, if it is not too hot."

Leighton was prompt and punctual. The captain conducted him over the vessel, explaining every detail. Leighton was manifestly uneasy at this waste of time; but when he was invited to a "Punch," and everything appeared to be given over to the relaxation of the hour, he inquired why they had not started.

"I said two o'clock, didn't I? Do you keep all the Khedive's guests waiting in this way?"

The captain's reply was characteristic and touched Leighton's sense of humour.

"No, sir; they usually keep us waiting. We had not expected you quite so soon. Sometimes we have to wait four or five weeks!"

This Nile trip, during which he was introduced to M. de Lesseps, greatly rejoiced Leighton, and many "bits" culled on the way may be detected in his subsequent compositions. He also made many purchases of curios, draperies, and other things.

The winter of 1870 was marked by the opening of the First Winter Exhibition of Old Masters at Burlington House—the new headquarters of the Royal Academy. Leighton took a most active part in the initiation of this movement, which has become an annual feast for art lovers—indeed, he may be regarded as its founder. How much is due to him, not only for this fine enterprise, but also for the building, planning, arranging,

*Winter
Exhibition
of Old
Masters*

Lord Leighton

and decoration of the new Palace of Art, perhaps will never be known; suffice it to say, that had it not been for Leighton's incessant perseverance and constant assistance, the galleries at Burlington House would not have been dedicated to their graceful purpose for many a long year. His hatred of delay and his displeasure at unpunctuality had much to do with hurrying along the halting steps of officials, who find it so difficult to move save at their own sweet will.

Despite these heavy claims upon his time, when the Hanging Committee of the Academy came to inspect the pictures submitted in 1871, and to receive the contributions of Royal Academicians and Associates, they were astonished to behold three exceptionally brilliant and important canvases from Leighton.

"Hercules wrestling with Death for the Body of Alcestis" was a very striking, almost terrible picture—perhaps Leighton's most tragic effort. Three distinct groups attract the eye with almost equal force. In the centre, brilliantly lighted, is the dead body of the fair maiden, stretched out, under white draperies, upon a bier. Her auburn hair is crowned with bay, her face is ghastly, though beautiful, and her feet covered—a token of death. By her side are crouched two affrighted girls. Behind her an old man is restraining the writhing body of a semi-nude girl—a finely composed group, his face a perfect study of intense agony and physical effort. In the background stretches the deep blue sea,

“Hercules and Death”

skirted by purple mountains tinged with the dying day's after-glow. To the left, against a big pine-tree stem, is a group of mourning attendants—men, women, and children. Each face is a telling delineation of abject terror. Too frightened for action, they behold the dread struggle and shrink from its consequences. They are mostly fair, and their contours show through their garments. Their draperies are deep dark shades of purple, red, and grey. They are wailing, and their sombreness of aspect suits their occupation. To the right is the fell figure of Death, with human limbs, grey-green, enveloped in a thin grey shroud, which all but conceals the ball-less eyes and the inanimate flesh. It is a fearful conception. Hercules, a magnificent young man, in full vigour and of superb muscular development, has sprung naked upon the arch-enemy. He has typical light curly hair, the long indented back, and the true Grecian feet—one foot, as usual, raised. His carnations are ruddy-brown, exactly true to his nature. The force of his attack is splendidly depicted. He is girt with a lion's skin. Intensity of feeling, vigour of movement, and dash of workmanship are all here to flout critics who deride Leighton for his want of animation, a piece of wanton fault-finding which only reflects on its authors. The atmospheric perspective is redolent of the scented air of Thessaly wafted over the lambent sea.

In Browning's *Balaustion's Adventures*, published in July 1871, there is this tribute to the picture and the painter—

Lord Leighton

"I know, too, a great Kaunian painter, strong
As Herakles, though rosy with a robe
Of grace that softens down the sinewy strength,
And he has made a picture of it all.

I pronounce that piece
Worthy to set up in our Poikilé."

Along with its grand companion, "Cleoboulos instructing his Daughter Cleobouline" shows that Leighton's Nile trip had in no way deflected his love for Greece and his classical models. The earnest manner of the philosopher brings *Daughter* to mind the wisdom of those ancient sages. He is studying his scroll and expounding it to his child. She is a lovely figure, with girlish grace, fair skin and hair, and her drapery is charmingly arranged and delicately coloured. She is an Athenian of distinction, no common-bred town-girl.

Mr. Chamberlain, the owner of "Greek Girls picking up Pebbles by the Seashore," deems the picture a "master-poem." It has repose, brilliance, and wealth of colour, as well as movement, proportion, and beauty of form. The figures of the four tall girls are as natural and vivacious as possible. The draperies—wind-tossed—spread shadows here and there in a remarkable manner. The flesh tints are good, healthy, and clean. Leighton's sense of beauty has led him into an oversight in his chaste treatment of the feet—they are unsoiled by the damp sand upon which they tread so delicately!

French Refugees

The sea breaking upon the shore—with its deep blue distance, bounded by blue, red, and grey mountains, at whose base sleeps a castellated village—is full of sound and freshness. The sky is overcast, the gale has wafted away the sunshine, and consequently the general tone of the picture is somewhat grey. The chiaroscuro is very soft and finely completes the rhythm of the scene.

The terrible events of 1870-71, which laid France waste, were watched with keen sympathy by Leighton.

For him the Franco-German War was like a civil combat, for his ties with Germany and her artists were as strong as were those with France and her artists—brothers were arrayed against brothers. Very many of his

*The
Franco-
German
War*

Parisian friends and other French painters and sculptors found a refuge in England, chiefly in London, where no one received them more delightedly or more hospitably than Leighton. Among the rest were Le Gros, Dalou, Gérôme, and Lanteri, all of whom in turn benefited by his friendship and obtained, through him principally, employment and honours. For example, Le Gros became Slade Professor of Painting at Oxford, Dalou was appointed Master of Modelling at South Kensington, and Lanteri was named his successor after Dalou's return to Paris in 1874. Leighton was accustomed to give breakfast parties to his French *confrères*, and generally kept open house and studio for them all.

Leighton managed to contribute three pictures to the Royal Academy in 1872, and a portrait of the Right

Lord Leighton

Hon. Sir Edward Ryan, Secretary of the Dilettante Society, one of his best examples of portraiture.

"One of the loveliest things ever seen at Burlington House" was a common remark of artists and people generally about his "Summer Moon." Two girls—one in white drapery, the other in red—*Summer Moon*—are reclining, fast asleep, in a marble alcove, and leaning against each other, with hands clasped. The feet and hands are exquisitely rendered. It is full of poetry and rare feeling. The illumination is brilliant, the whole treatment soft and tender, and the finish not too greatly strained. Leighton's marvellous gift of beauty of expression is strikingly exhibited. The way in which the clear moonlight silvers the edge of every fold of the draperies reminds one of the touch of Watteau. The effect is all the more delightful from the absence of any actual moon: it is a triumph of reflected light. The picture was actually coloured and finished in Rome by the light of the moon. The dull red of the coral beads is a curious, but strictly true, moonlight effect.

The "Condottiere" was a very noble conception of a noble character—soldier, courtier, scholar—much like the painter himself. The figure of the "A Condottiere" warrior-captain is half-length. The face and its expression remind one of the virility of "Electra": it is earnest, with the sparkle which hardship and victory alone supply. The hands, relaxed by the side, are empty. The chain armour and the steel cuirass are brilliantly painted. The head wears uneasily



"The Daphnephoria" (p. 98).



Arts of Peace and War

the helmet coif. The colours of the hair and skin are dark, with evidence of toil and suffering. Nothing can exceed the sense of vigour and enthusiasm under wise restraint.

“After Vespers” was a three-quarter length of a young girl, in green drapery, standing by a bench, and holding in her hands a string of beads. This composition, which offers a striking contrast to “A Condottiere,” together with “Summer Moon,” displays quite remarkably Leighton’s versatility.

The great work of this and following years, however, was not seen at Burlington House, but at South Kensington. In the Italian Court of the Victoria and Albert Museum are two lunettes—the end walls of the semicircular iron and glass roof. Here are displayed—facing each other—Leighton’s two grandest mural decorative-paintings—“The Industrial Arts as applied to War,” and “The Industrial Arts as applied to Peace.” The notion of thus decorating the hall originated with the Prince Consort, anxious to signalize the national gratitude on the close of the Crimean War, and the universal appreciation of the efforts to bring all peoples together which formed the main motive of the Great Exhibition of 1851. As early as 1860 the Prince had broached the subject with Leighton, whose “Cimabue’s Madonna” had marked him out as *the* man for the work, but it took a long period to remove official obstruction, and not till 1871—ten years after

“After
Vespers”

*The Frescoes at
South Kensington*

Lord Leighton

the death of the Prince Consort—was Leighton able to begin his designs. In the following year the studies were completed. The “Arts of War” occupied the years 1873-79, and the “Arts of Peace” the years 1883-85. The designs for both frescoes were done by Leighton and afterwards elaborated, under his direct and constant supervision, by students of the Royal School of Art. They worked under the guidance of Mr. James Ward, of the Macclesfield School of Art, who had been introduced to Leighton by Mr. (afterwards Sir) E. J. Poynter. Whilst engaged upon these grand compositions, Leighton met with an accident which might easily have proved fatal, but luckily did not. One of the heads in the “Arts of War” gave great trouble, and Leighton, forgetting for the time that he stood on a ladder, moving backwards, was thrown on to the floor of the Italian Court, twelve feet below. Bruised and shaken, he laughed the accident off. “South Kensington,” he said, “is doing its best to kill me. It may as well bury me, too.” For these two magnificent frescoes Leighton received the unworthy fee of £3000. Together they constitute a complete expression of all that Leighton loved and lived for. In them the painter-sculptor displayed all the sweet colours of his Italian palette, and all the perfect forms of his Grecian models.

The winter of 1872-73 Leighton scored in red, for it introduced him to the scene of one of his castle-buildings. Syria had vast charms for the painter of form and the blender of colour, and the dream of a

In the East

lifetime was realized when he gazed for the first time on the almost fabled city of Damascus. Three things struck him especially—the old-world associations of the place itself, the silent, majestic manners of the people, and the remarkable effects of sky and atmosphere.

"One afternoon, late in the autumn of 1872," writes Dr. William Wright, "I was on the roof of my house trying to cool after a long ride in the sun, when there came a loud knock at my door, the latch was lifted, and presently a resplendent kavass mounted to my platform. He explained to me that a noble Englishman was coming up to see me, and with that Frederick Leighton skipped gaily up the steps. After a courteous greeting and apology, he sat down and became silent, absolutely wrapped up in the pageantry of the sky. When I excused myself for the lapse of the time, he looked at me, and said quietly, 'No artist ever wasted time in accurately observing natural phenomena,' and added, 'That sunset will mix with my paint, and will tint your ink as long as either of us lives. It will never be over, it has dyed our spirits in colours which can never be washed out.'"

The bazaars had an immense fascination for Leighton. He made Wright go with him to assist in the purchase of valuable antique draperies, which, owing to the late massacre and the general loot which followed, were lying about in rich profusion. Wright's archæological discoveries greatly

A Phenomenal Sunset

Lord Leighton

interested Leighton, especially the site of the ancient pottery-kilns where the fine Kishani ware was originally baked. Here he bought quantities of tiles and plates, and long-necked jars with white floral designs on blue grounds. He also acquired a few of the valuable ancestral plaques or tiles, which all good Syrians were accustomed to build into the fronts of their houses, and these he treasured greatly.

Dr. Wright also records the assiduity with which Leighton made studies of architecture and of female beauties, and pencil drawings of heads and of plant life. A certain Greek living in Damascus had many exquisite enamels which Leighton much admired. He

A Greek Beauty had also a lovely daughter, whose swan-like contour and the tapering delicacy of her hands and feet absorbed Leighton completely. The girl he drew many times and she is reproduced in that charming canvas "Wedded," exhibited in 1882. The spell which Old and New Damascus cast over Leighton continued to work its sway for many a year.

For the Academy of 1873 Leighton produced two compositions. "Moretta," called by critics "one of his most fortunate and subtle productions," "Moretta" represents a young girl robed in green, with masses of floating dark auburn hair, in which is a red rose. Her face, which is tender and delicate, is marked by rare sweetness and beauty of expression and strongly resembled that of Adelina Patti, the famous songstress, when young. The back-

First Engraving

ground is dark. This was the first work of Leighton's that was engraved, a remarkable fact testifying to the stupidity of the British public for eighteen years, and to the want of enterprise on the part of engravers and publishers.

The story of this venture is interesting. Struck with the beauty and refinement of the picture, Mr. Lucas, the eminent art publisher, decided to reproduce it. He first talked the matter over with Samuel Cousins, and then he approached Leighton, who was greatly pleased and put him into communication with the purchaser of the picture, a banker in the North of England. The reproduction cost £750, but the first sales only brought £20! Lucas had recourse to Mr. William Agnew, who ordered six dozen artist's proofs. Within six weeks the proof edition was exhausted, and in six months copies were selling at five times the original price. Thus the copyright value of Leighton's art was fixed.

"Wearing the Wreath" shows a very young girl seated on a rich Eastern carpet, on the raised steps of a building of some architectural pretension. Behind her is a bas-relief, against which she is leaning her wreath-crowned head. The effect is quite sculpturesque, for her draperies are unruffled and her hands, holding the wreath with its catena of cord, are motionless. Her dress is blue velvet.

In 1873 the Académie des Beaux Arts elected

Lord Leighton

Leighton a Corresponding Member, "in consideration, not merely of his residence and work in Paris, but also of his distinguished talents."

Four very remarkable compositions maintained the high fame of Leighton at the Academy of 1874, and revealed some of the scenes whence he caught his best inspirations.

One of these, a small square, bears the alternative title of "A Moorish Garden—a Dream of Granada," or "Garden of Generalife, Granada." Sir Joseph and Lady Pearse, who were very intimate with Leighton, were one day in his studio where they greatly admired two studies, placed side by side—"The Garden" and a charming sketch of a "Moorish Girl Feeding Peacocks," as he had named them.

"Why not put the girl and the peacocks in the foreground of your garden, Mr. Leighton?" suggested Lady Pearse.

"Yes," added Sir Joseph, "and then I will buy your picture."

Leighton thought a moment or two, then shaking them both by the hand cordially, said quietly—

"It shall be done."

In the foreground, then, is the girl sumptuously attired, her head and shoulders wrapped in a creamy-white silken shawl. One of the peacocks is white, the other of the commoner type. The garden consists of a marble channel filled with water, bordered by

“Clytemnestra”

arched trellises of creeping plants and flowers, backed by tall cypresses. At the end is a Moorish building, dazzlingly white in the brilliant sunshine. There is deep, rich colour, with a sense of rose fragrance and grateful shade. The blending of the colour is finely done. Some reckon this Leighton's best composition.

“Old Damascus, Jews' Quarter,” is a very elaborately-worked composition, the first fruits of “Jews' Leighton's visit to Syria in 1873. The Quarter, illumination and the local colour are illustrative of his patient and observant studies *Old Damascus* in that quaint city.

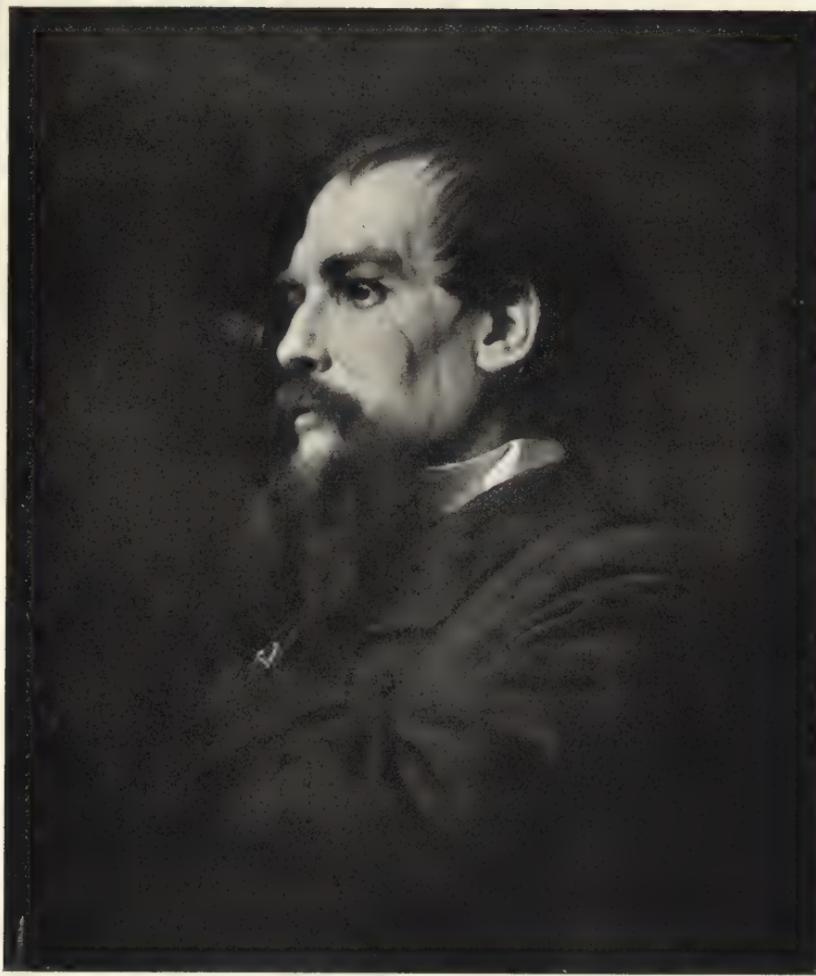
“Clytemnestra, from the battlements of Argos, watching for the beacon-fires which are to announce the return of Agamemnon,” introduces a “Clytemnestra” grim, weird, tall figure of a woman, three-quarter-length. The points of the picture are the staring, straining eyes, the clenched hands, and the tension of the whole frame revealing itself through the voluminous dead-white draperies—vigour and horror are combined with tragic effect and tell the tale of a persistent will to reject all thought of peace and happiness. The tone of the composition is low—one of the least attractive works of Leighton, but full of fine *technique*. The effect of the perpendicular red bar, top and bottom, gives much character. The whole composition displays Leighton's style of line as well as his intellectual aim. His colour-scheme is kept down by the steely moonlight, which hardly tinges the dense, deep blue of the sky.

Lord Leighton

"The Greek or Antique Juggling Girl" offers a complete contrast to the "Clytemnestra." Here we have the converse of the banishment of peace and happiness—namely, sensuous enjoyment with perfect form and delightful colouring. The figure of the young girl—nude, save for a semi-transparent sash—is exquisitely modelled. She is fair of skin and hair, crowned with green leaves, and in perfect health. Her pose is at once natural and "stylish." She is not a mere nude, but the principal of a very delicately wrought-out harmony of form and colour. The accessories are well chosen and finely carried out—the red and white drapery tossed upon a stool, the green and white screen, a curtain, with its golden cords and elegant Greek border, the leopard-skin, the copper cistern with its branch of bay, the orange-grove beyond, and the golden fruit tempting the eager hand, and the sword. The sky beyond is blue. The Juggler is tossing five balls into the air and their movement is well seen.

In the same year, Leighton had eight studies and drawings at the Dudley Gallery, including his wonderful Capri "Lemon Tree."

Four notable canvases were hung at the Academy in 1875, and a "Portrait of Mrs. H. E. Gordon." Of the "Eastern Slinger"—the original title was "Eastern Slinger scaring Birds in Harvest-time: Moon-rise"—Lord Davey, to whom it belongs, says, "Leighton liked this subject, and enjoyed painting it, and considered it when



"Sir Richard Burton" (p. 106).



“Eastern Slinger”

finished one of his very best compositions.” What strikes one at a first glance is darkness of tone. The sky is flushed—dull red and grey, the sun is setting, and the figure of the nude Egyptian is darkened by the strong silhouette. His anatomy and contour are superb; he is a muscular, alert figure, very brown—thoroughly typical of his occupation, standing the livelong day in the scorching sun. The poise of the body and the muscular extension of the left arm and shoulder are exact to model. His head is wrapped in a whitish clout and a dark-green strip encircles his loins. His proportions—half-life size—are correct. The exultant look upon his face points to a mind evidently set upon his work—he is casting his stone with all his vigour. On his platform, raised above the ripened wheat, with the gay poppies, are his earthenware water-bottle and his heap of gathered stones. A few birds are winging their rapid flight away from the death-dealer.

“Little Fatima” is a small, half-length painting of a young Syrian girl—one of his Damascus beauties. Ruskin, writing about this characteristic composition, says, “I give my unqualified admiration to ‘Little Fatima’; she has all the witchcraft and wonderfulness of childhood.”

“Interior of the Grand Mosque, Damascus,” a view looking towards the *Mihrab*, with several figures—in the foreground are two girls—must have given Leighton infinite labour. The multifarious details are worked out with extreme care and minute-

Lord Leighton

ness; even the decorative tiles are exactly reproduced —pattern, colours, and the marks of time. This picture has received added interest owing to the destruction of the mosque by fire some years ago.

In 1876 Leighton attained the summit of his fame, and produced his greatest masterpiece. “The Daphnephoria” is a composition of thirty-six figures. It is a representation of the triumphal procession held every ninth year at Thebes in honour of Apollo, to whom the laurel was sacred, and to commemorate also a victory of the Thebans over the Æolians of Arne.

At the head of the procession is a youth of some sixteen or seventeen years bearing the standard with the symbols of the sun and other heavenly bodies. His figure is a beautiful presentment of budding manhood, and is perfect in its contour. The skin is dark, but glows with the vigour of young life. The features and the head betoken intelligence and earnestness. The whole pose has a distinction and a virility quite ennobling; he is indeed a *puer viriliter*, such as was the model of Polykleitos’s “Diadumenos.” He is nude save only for a loose embroidered drapery of reddish purple, which drooping over his shoulder envelops his loins. His dark hair is crowned with laurels and he wears light sandals.

Behind him marches the majestic figure of the Daphnephoros or Laurel-bearer, towering above his fellow-processionists, as a fit type of the priest of the God of the Sun. He is youthful, and his fine figure,

“Daphnephoria”

displaying almost heroic limbs beneath his vesture, is surmounted by a splendid head, full of the mental force of manhood and of the fire of devotion. His hair is black, but his skin is lighter than that of his young herald in front. He wears a golden diadem of many points and a heavy crown of laurel. In one hand he carries the consecrated branch of laurel, and with the other he gathers up into rich folds the trailing length of his creamy-white, gold-embroidered vestment. His feet are sandalled also and are, as are all the feet in the procession, exact examples of perfect form.

The next figures are three young lads from thirteen to fifteen years of age—beautiful boys indeed, with skins more blond than that of the elder boy in front, and all of them have fair hair. The easy grace which characterizes the trio is thoroughly true to life—a natural *abandon*. Each has his distinctive burden: in the centre the eldest of the three carries on a pole the brazen cuirass of a warrior, stuffed with puffings of pale-pink silk; on the right the lad bears a richly-worked metal shield, and the other boy carries a crested helmet—emblems of the Theban victory. The drapery which enfolds lightly each exquisite figure is in shades of dark green, dark blue, and dull red.

One's attention, however, is rather diverted from this beautiful group by the imposing Choragos, who is depicted full-back to the spectator. This is a superb piece of drawing and painting. He is for all the world a coloured representation of Doryphoros—Polykleitos's perfect male-adult. The form is splendid, the contours

Lord Leighton

marking the very completeness of man's growth and strength. Here is the typical strong man of the Olympian Games, the champion of the Lists, no less than the Leader of the Chorus. His muscular development is a thing of beauty, not a mere "sack of potatoes," as Professor Lanteri ventures to call the ordinary British athlete. Each muscle, each ridge, each depression—that of the spine especially—is rendered with complete accuracy. The skin is lightish brown, one of the most brilliant and pulsating of Leighton's creations. The dignity of the head, well thrown back, and of the whole figure, is grand. His dark hair is crowned with laurel, and his feet wear the thin kid shoes of the race-course. He is nude, except for a piece of embroidered, cream-coloured drapery, which encircles his waist. In his left hand he holds his golden lyre, and with his right he is beating time to the singing girls who follow him.

Three rows of maidens troop along with measured step and jaunty air. The first row is made up of five dainty little girls, tripping with childish glee, singing the while in harmony with the other girls behind. It is said the model which Leighton used here was Connie Gilchrist (afterwards Countess of Orkney), whose features and form he often reproduced. All have fair hair and blonde complexion. They wear thin, embroidered muslin draperies of pale shades of purple-blue, pale-blue, and greyish-pink, through which their lovely forms are clearly seen. All wear and carry laurel sprays.

The next row has four big girls, upgrown, for the

“Daphnephoria”

most part dark of skin and hair, with features sweetly refined and lit up with some of the ecstatic expression of the Daphnephoros, to whom they are a perfect balance in position and a splendid foil in the brilliance of the colours of their garments. These are fine textures of pearly-blue and pink, with tints of the faintest cobalt, having darker shades in the beautiful woven patterns. Their bosoms are chastely crossed with pale ribbon, and their feet are sandalled. They sing the deeper notes of the strain of praise.

Behind these are others—two only are seen, but they are lovely figures—balancing with their darker skins and draperies the beautiful olive youth in front. Their features, their movements, and their colours are all in sympathetic gradation of tone with those of their companions.

All these figures are keeping strict time as they march on the level marble pavement, and each girl carries in her delicately-painted hand a branch of laurel.

To the chorus succeed five young boys, from ten to twelve years old, each one nude, except for his loin ribbon—very exquisite figures, showing the gradual growth and development from childhood to boyhood. These are coming up a steep ascent from the city and are screened by the shade of the trees. They bear small brazen or gilded-wooden tripods, for the service of the Daphnephoros when he offers incense in the Temple of Apollo, and they are wreathed heavily with laurel. Only boys trained as were the Greeks could at so tender an age carry such heavy burdens. Thus the

Lord Leighton

procession advances, each male figure exactly showing a special characteristic of Polykleitos—the raised right foot.

Behind the processionists is a line of spectators standing beneath the shade of the dark fir-trees and light green bushwood. The elder men are leaning on their sticks, as if meditating upon the time when they, too, were beauteous to look upon in the full heyday of happy youth. Their garments present a beautiful gradation of richly-hued colours—reds and purples and browns. On a wall, between the Daphnephoros and the leader-youth, are seated two figures, mother and daughter, in softly-coloured draperies of blue, red, and purple-pink.

The background is made up of the grand stems of red stone pines, with openings here and there. That on the right is a peep-over-the-wall of a distant purple mountain standing up sharply against the clear sky. By the bridge, or parapet, is a marble standard, upon which doves have settled. This gives a pearly note of peace to the composition.

Away down the path, behind the children of the tripods, lit in a half-veiled mystery of opal light, is the city of Thebes, with its white houses and a temple reposing under the lee of a rocky cliff, and beyond, the mountain range and a suggestion of water. In the actual foreground are two beautiful girl-figures drawing water from a well. Their heads are turned away, watching intently the moving figures, and perhaps regretting that their lot is not so joyous. The rich

“Daphnephoria”

dark shades of blue and the tender hues of cobalt of their dresses accord well with their fair hair and show up their beautiful hands. Leighton must have taken in the whole scene with his mind's eye in the classics, and at Thebes he must have seen the actual living lovely forms he has painted.

Sir W. B. Richmond says—“In the highest sense ‘The Daphnephoria’ is a beautiful picture; there is not only the poetry of the whole scene in its dignity as a religious festival, with the enthusiasm of devotion, but in every detail the exquisite harmonies of line and colour are enchanting. The scent of laurel leaves seems to impregnate the air, already laden with the aromatic perfumes of the pines.”

The composition of the picture is quite remarkable for its simplicity in depicting a scene of fervid activity. There is no confusion: every figure is distinct and yet united in a completely satisfactory whole. There is dignity, such as that of the Cartoon-men, and there is balance, so that no one part outshines another. The eye at a glance takes in the whole subject without fatigue, with no misjudgment. In it religion and poetry, beauty and pathos are all combined.

The drawing is supreme. Leighton has here left his Cimabue model and taken up instead his Greeks—the differences in form, features, and characteristics are at once apparent. The pencilling of graceful and vigorous limbs is distinct and articulate, and every fold of white drapery is as pliant and natural as are his effects with heavier stuffs. The lips are moving, the

Lord Leighton

feet are stepping, the pulses are beating, and the contour and suppleness of the bodies leave nothing to be desired.

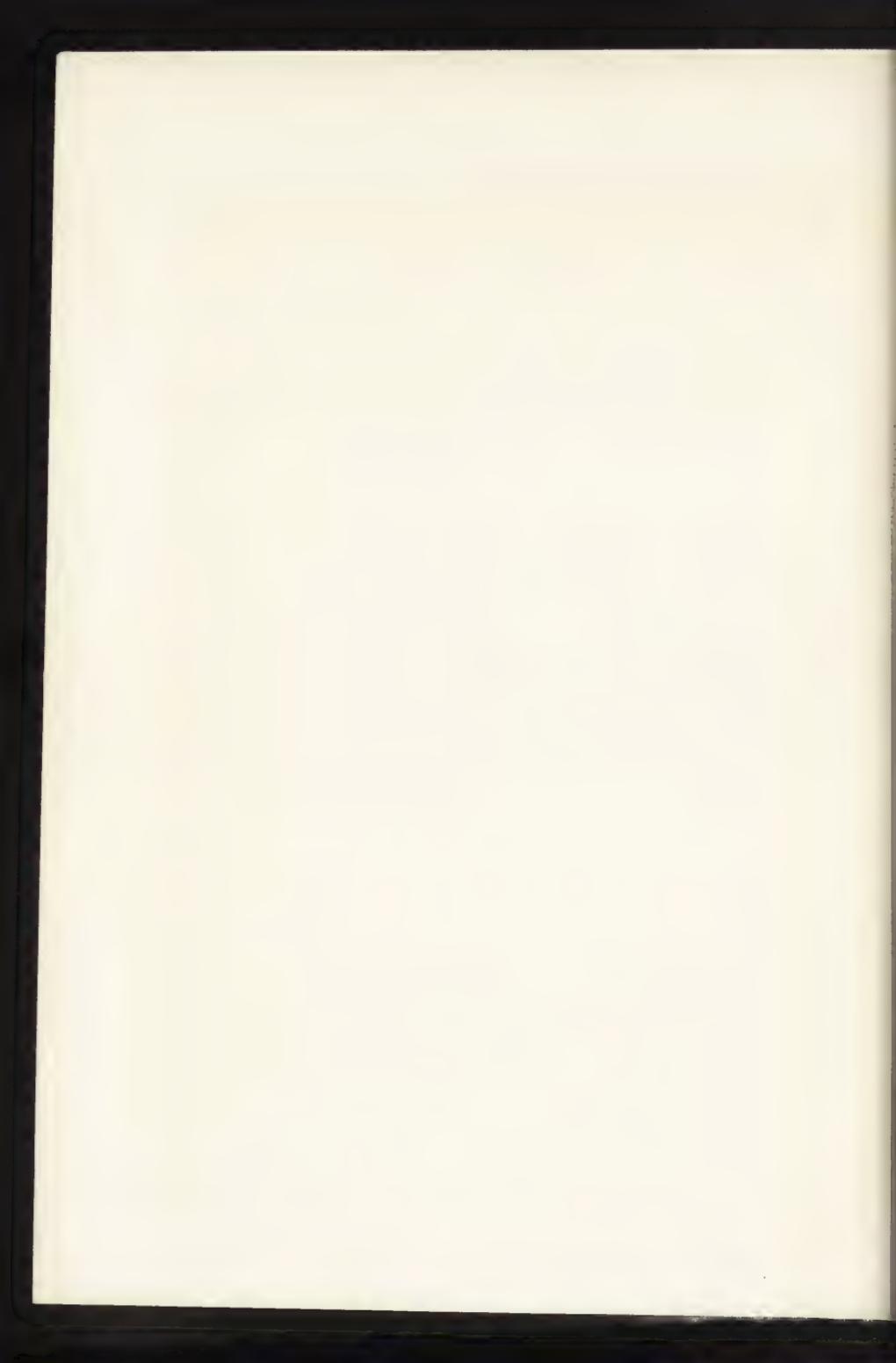
The colour-scheme is most refreshing. The garishness of strong hues is absent, and instead we have a sequence of creamy pinks, pearly blues, and creamy, greyish green, thrown up by backgrounds of dull red, dark purple, and staid-brown. The carnations are lovely and full of rich young blood, and exactly toned to race and age and sex. The eyes are full of fervid intelligence and reverent concentration. The lights and shadows are well disposed. The time of day is about evening, for, whilst the city is bathed in the westering rays of sunshine, the thick trees bestow a sweet and grateful shade over the path which the procession takes. There is perhaps a trace of the Tuscan purple haze over the blue mountains, but the atmosphere is clear and dry. Perspective and proportion are true to line and projection.

The finish is perfect: nothing more could be done. Everything exactly reflects the character as well as the art of the painter in one word—thorough! What strikes the beholder at once, and what is borne in upon him more and more as this masterpiece is studied, is the enchanted spirit of dedication which pervades the solemnity. Each moving figure is under the spell of the Sun-god—the beauteous Apollo—and, enwrapped in an aroma of profound reverence, is being drawn irresistibly to his mystic shrine.

The “Daphnephoria” combines exhaustively all the



"Athlete and Python" (p. 109)



“Daphnephoria”

ideals which Leighton set himself to achieve. Its subject is in perfect accord with his temperament, and lends itself absolutely to the luxurious interpretation of nature which he loved so earnestly. In it he revels in harmonious lines and in pleasant contrasts, and its *technique* agrees completely with his imagination. It is a lyric poem in most graceful Grecian measure. The “Cimabue’s Madonna” and the “Daphnephoria” are the Alpha and Omega of the Art of Leighton.

Of course much was said for and also against the artist and his art. On the principle of “Give a dog a bad name and it will always stick to him,” the irreconcilables continued to vent their prejudiced diatribes. Some pointed the finger at “the merely decorative value of Leighton’s work.” Some said, “Yes, you see his colours are thinner and poorer than in the ‘Cimabue Madonna.’ Ah! they cannot last”; and some, “Oh that some one would pinch the figures and make them sneeze and jump!” and so forth.

The *Art Journal*, however, took a saner view and expressed a more just appreciation:—“Such delicacy and precision of drawing, and such sincerity of modelling, and such poetic finish are rare.” Comyns Carr, too, wrote:—“No painter of our time maintains a firmer or more consistent adherence to those severe principles of design which have received the sanction of great examples in the past. Frederick Leighton has never lowered the standard of his work in deference to popular demand, and for this persistent devotion to his own

*The
Critics*

Lord Leighton

best ideals he deserves well of all who share his faith in the power of beauty."

This masterpiece was painted for Mr. Stewart Hodgson. He paid £1,500 for it, and Leighton gave him all the studies he made for it.

In the Royal Academy in 1876 was also the remarkable "Portrait of Sir Richard F. Burton, K.C.M.G."

"*Sir Richard Burton*" This is the finest portrait Leighton ever painted. It is merely the head and shoulders of the famous traveller, but it is marked by a vigour and a spontaneity quite unusual in his portraiture. There was nothing of the ideal about Richard Burton—he was a forceful personality, with no beauty of feature. Leighton has attempted no pose, but an easy, natural, wide-awake expression glances upwards in profile. The skin is tanned, the hair—rather unkempt—is brown. The black coat and dark brown red-spotted tie further project the head and features by sharp contrast. The greys and browns are played upon by a sunny light, and the effect is rich and animated. The correct *technique* and absence of hyper-finish evidence gifts and talents in the painter which one does not immediately recognize as characteristic, but they are satisfying proofs of his wealth of resource and the splendour of his versatility.

This portrait is memorable from the amusing episodes of the "sittings." Leighton made up his mind—firmly as was his wont—how he meant to paint his subject. Burton's will was no less inflexible; so, to put Leighton on his mettle, he kept on looking up from the position

Pestering the Painter

in which he had been placed, and by violent contortions of the face jeopardized the idea Leighton had formulated. Now and then he interrupted the solemnity of the sitting by remarking with mock gravity, "Mind you make me nice!" Leighton responded by hearty laughter; and that laughter was, as Watts calls it, "the champagne mixture which Leighton used so sparingly in his work."

This year's triumph cost Leighton much in worry and notoriety. First of all, he suffered greatly at the hands of smart people. Requests of all kinds were poured upon him to paint all manner of things, just as souvenirs. His ire was at last stirred by a great lady asking him to paint a fire-screen! But quite characteristically he made the attempt, and, quite contrary to his usual manner, he failed; and he wrote a courteous note begging her to accept a small picture instead!

Hack painters and dealers of all kinds haunted Holland Park Road hoping to get something out of "the great man," as they called him.

In the 1877 Academy Exhibition the most striking picture was from Leighton's studio, and was called "The Music Lesson." The "Daphne-phoria might well be considered as the summit of Leighton's art, but along his subsequent career certain splendid compositions maintained, if they did not actually extend, his realization of eclectic beauty. Among these must be specially noted "The Music Lesson."

*Leighton's
Cham-
pagne
Mixture*

*Wanted—
A Fire-
screen!*

*"The
Music
Lesson"*

Lord Leighton

The masterly entanglement of the two lovely forms—typical and ideal—as they sit side by side on the black-and-white marble bench, is marked with intense sincerity. Nothing can exceed the delicate articulation of the hands of the two figures—mother and child, or sister. Their feet are chastely disposed and chiselled with the gentlest touch. The pose is easy and graceful. The loving way in which the elder figure places the child's hands upon the guitar as with the other hand she tunes the instrument is natural and convincing. The whole composition breathes an atmosphere of pure refinement and is the very embodiment of rhythm. The Eastern draperies are wonderfully arranged, every fold adding its light or shade in due ratio. The simple pale blue dress of the child accords absolutely with her tender carnations; whilst the white and gold-embroidered robe of the elder girl, or woman—loose and elegant—is in strict keeping, as regards good taste and the true sequence of colours. The bits of pomegranate—so often used as highest points by Leighton—are beautifully detailed. To show that the artist himself set great store by this picture, he has left a “figurine” group of the two female figures which he used for this composition as well as for the “Daphne-phoria.”

Still more remarkable, however, than any of his 1877 pictures was his sculpture of “The Athlete struggling with a Python.” The subject had occupied his mind and his hand for years; trial efforts in his studio had been warmly approved by Legros, but it was when

“Athlete and Python”

Brock placed his own studio, in Osnaburgh Street, Regent's Park (where J. H. Foley had worked), at his disposal that he felt his chance had come. The clay model, finished in 1876, was cast by Rossi in bronze, which was smoothed down in time for show at Burlington House. The model for the athlete was Angelo Colorosi, Leighton's favourite Italian model, a man of splendid physique, entirely devoted to his employer. The strong man is represented grappling with a serpent, which has coiled itself around his left leg. With his left hand the man tries to free himself from the reptile, which, with his right, he holds at arm's length by the head, endeavouring to squeeze the life out of it. This fine work was purchased by the Chantrey Trustees and now stands in the Tate Gallery. A duplicate in marble, the only thing in marble Leighton ever did, was promptly snapped up by Professor Jacobsen of Copenhagen, who despatched it to the Carlsberg Glyptothek in the Danish capital.

“The
Athlete
and
Python”

“A Study of a Child” is interesting as being the first picture Leighton painted from one of his favourite models, Miss Connie Gilchrist. She was first made known to the painter at the Hogarth Club, in Charles Street, of which Leighton became a member soon after he settled in Orme Square. Drawings and studies of Connie Gilchrist—who subsequently became so great an attraction in theatrical circles—abound. Leighton, as we have already said, used her in many of his easel pictures, and also in

Lord Leighton

the fresco lunette, "The Industrial Arts applied to Peace," at the Victoria and Albert Museum. She was then only twelve years old. Later she *Connie Gilchrist* evinced much real ability at the Gaiety Theatre. She formed the subject of Chief Justice Lord Coleridge's classical inquiry, "And who is Connie Gilchrist?"

The unambitious picture pleasantly represents a dark-complexioned little girl in a pink Eastern dress, sitting cross-legged on the floor, and reading a sheet of music at a desk.

Early in 1878 Leighton was appointed President of the Jury on Paintings at the Paris International Exhibition, to which Exhibition he contributed

President of the Jury on Paintings at Paris "Elijah in the Wilderness," the "Music Lesson," and the portrait of Sir R. Burton.

The history of Leighton's life and work would be incomplete without something more than a passing reference to "The Arab Hall," called by Sir Caspar Purdon Clarke, "the most beautiful structure which has been erected since the sixteenth century."

This beautiful apartment was begun in 1877. The architectural plans were drawn by Aitchison, but greatly revised by Leighton, who wished to reproduce something of La Zira at Palermo. The marble columns are of alabaster and Caserta marble: their caps were modelled by Sir Edgar Boehm and Caldicott. The beautiful mosaic frieze was the invention of Walter Crane. The lattices and gallery

Arab Hall

are old work from Damascus. Over the entrance is a splendidly worked inscription in Arabic—

“In the name of the merciful and long-suffering God.
The merciful hath taught the Kurân;
He hath created man, and taught him speech;
(He hath set) the sun and the moon in a certain course;
Both the grass and the trees are subject to him.”

The walls are lined with one thousand superb Saracenic tiles of the fourteenth to the sixteenth centuries. Some of these were acquired as far back as 1868, and many he purchased at Damascus in 1873. Sir C. P. Clarke tells how the rest were obtained.

“I was commissioned in 1876,” he says, “by the authorities at South Kensington to proceed to the East to buy artistic objects for the Museum. Before I started Leighton asked me, if I went to Damascus, to go to certain houses and try to effect the purchase of certain tiles. I had no difficulty in finding my market, for Leighton, with his customary precision, had accurately indicated every point about the dwellings concerned, and their treasures. I returned with a precious load, and in it some large family tiles, the two finest of which are built into the sides of the alcove of the Arab Hall. Leighton made no difficulty about the price, and insisted upon paying double what I had given. He never spoke of picking things up cheap, and scouted the idea of ‘bargains’ in art objects.”

These tiles are the most magnificent in Europe—in fact, they are not only priceless, but entirely unique.

Lord Leighton

They form the most sumptuous piece of monumental coloured decoration of modern times.

In 1878 Leighton became President of the Royal Academy, a position which carried the customary knighthood. Alike by the qualities of his *P.R.A.* work, his unique social position, and mental endowments, he was a fitting head to the official Art institution of his country. Among the honours which were bestowed upon him in consequence of his election were the Honorary Membership of the Royal Academies of Scotland and Ireland, and the Honorary Associateship of the Institut de France. He was also named Officier de la Légion d'Honneur, and received a medal of the first class for sculpture at the Salon.

Two important canvases were hung at the Royal Academy in the year of his enthronement as President. “Winding the Skein” reminds one of the “Music Lesson.” Two Greek girls, light-complexioned, with fair hair, are engaged in a familiar occupation. The girls are busy on the flat roof or terrace of the house, which gives upon the distant sea and mountains. The atmosphere is brilliant and Levantine. The colours are beautifully contrasted, and the natural position of the girl sitting with her bare feet crossed under her chair and holding the skein of wool is admirable—she is in white drapery. The younger girl, in red and white, is winding the skein into a ball. The background is very beautiful—blue sea and distant purple hills.



"Cymon and Iphigenia" (p. 126).



“Elijah”

“Nausicaa” is one of Leighton’s best single-figure pictures. She is painted full-length, leaning against a column of her father’s palace at Ithaca and watching earnestly for the return of “*Nausicaa*” Odysseus. How often Leighton depicted that wistful, yearning look, gazing over the wide sea or peering into the distant perspective! Nausicaa is full of pathos and grace. She supports her burning cheek with her elegant right hand. Her feet are exquisitely modelled—one, slipping off the step, is instinct with life. Her draperies are green and creamy-white. She is a splendid figure of perfect contour.

Leighton’s chief contribution to the Academy of 1879 was “Elijah in the Wilderness.” It commanded attention not only from its size, but by reason of its vigour. The prophet is represented nude, worn out by his work and his fast. He reclines wearily upon some rocks, but retains, even in the relaxation of his muscles, a sense of strength and resolution. The slumber of the prophet is finely contrasted with the alertness of the angel on the left, whose raiment is reminiscent of the Old Masters. The colour-scheme is grand and displays striking originality of treatment. The prophet is dusky in aspect, his limbs are fairly shaded, and some of the reflections of his angelic companion’s brilliancy illuminate him as they pass over. The ground is rocky and sandy and very dry, but over all there is an atmosphere wherein misty gold and blushing rose are mingled—significant of heat and drought.

“Elijah
in the
Wilder-
ness”

Lord Leighton

From some points of view "Neruccia" is another fine single-figure picture—small though it is. The pale, dark-skinned girl has an extra-"*Neruccia*" ordinarily delicate profile—one of the painter's tenderest touches. The pallor of her face emphasizes the deep feeling of her hazel eyes. Her head—a little bent—and her length of throat give a pensiveness and a serenity quite striking. Her dark hair in coils has a scarlet flower—the favourite pomegranate—for its adornment. Her creamy muslin thinly veils her comely figure, bound with a crimson sash. She wears a necklace of big amber beads.

With "Neruccia" march gracefully along "Biondina," "*Catarina*," and "*Amarilla*." The four *A Lovely Quartette* constitute an epoch in themselves in Leighton's story of eclectic beauty. Each one is marked by loveliness and distinction—each head is ideal.

Two portraits also exhibited at the Academy in 1879 were of unusual interest in a department of painting which Leighton never cared to enter, because "*Giovanni Costa*" of its obvious embarrassments in relation to his ideas and aims. These were "Countess Brownlow"—full length—and "*Signor Giovanni Costa*," his dearest Italian friend and brother artist. The latter is a fine work, and whilst hardly as vigorous and spontaneous as the portrait of Sir Richard Burton, is a splendid achievement.

Tennyson was a frequent visitor at Leighton's studio on the Sunday afternoons of 1879. He was then

Industry

suffering from eye troubles, and was led in by his son and nearly always accompanied by Sir Lewis Morris. He greatly enjoyed Leighton's lively conversation and entered fully into all his clever sallies concerning men and matters. *Tennyson's Visits* One thing perhaps Tennyson missed—his pipe; Leighton was a non-smoker.

As if to demonstrate that his enthusiasm and labour were in no danger of being limited by reason of his having accepted the highest distinction possible for an artist in Great Britain, the *Rare Diligence* President's brush was very prolific in 1879. To the Grosvenor Gallery he sent no fewer than eleven contributions—delightful souvenirs of his travels in Italy, Spain, Algiers, Egypt, and Syria. To the Gallery in Suffolk Street he sent three pictures—all Italian. Twenty-one examples in one year! Verily the saying, which rapidly became a trite one, must have originated in this display of vigour and beauty combined—"No one can do like Leighton!"

In 1879 Cambridge University bestowed upon him her LL.D., while Oxford made him D.C.L. Three years earlier he had become Fellow of Trinity College, London.

CHAPTER VI.

LEIGHTON'S EFFECT ON BRITISH ART AND ARTISTS.

[1880-89.]

Poynter's Dedication—"The Sister's Kiss"—"Iostephane"—"Psamathe"—"Nymph of the Dargle"—"Rubinella"—"Elisha raising the Son of the Shunammite Widow to Life"—"An Idyll"—"Whispers"—"Bianca"—His portrait for the Uffizi—His love for Italy—Pulpit oratory, with a sequel!—"Phryne at Eleusis"—"Wedded"—What Browning saw—"Day Dreams"—"Zeyra"—"The Dance"—R.A. pictures in 1883—"Cymon and Iphigenia"—Guest of the Empress Frederick—"Letty"—Visits Newlyn—"The Industrial Arts as Applied to Peace"—Music—"Phœbe"—Dorothy Dene—Baronet—A beautiful ceiling—"Athlete Awaking from Sleep"—"The Sluggard"—"The Last Watch of Hero"—"The Jealousy of Simoetha"—"With Blue Eyes and Golden Hair"—Queen Victoria's Jubilee Medal, 1887—Édouard Lanteri—"The Captive Andromache"—A Shower of Honours—"Greek Girls Playing at Ball"—"Sibyl"—"Invocation"—Depreciation.

IN the Dedication to his *Ten Lectures on Art*, Sir E. J. Poynter says—"I came to-day from the 'Varnishing Day' at the Royal Academy Exhibition with *Poynter's Dedication* a pleasant conviction that there is, on all sides, a more decided tendency towards a higher standard in Art, both as regards treatment of subject and execution, than I have before noticed; and I have no hesitation in attributing this sudden improve-

Precept and Example

ment, in the main, to the stimulus given us all by the election of our new President, and to the influence of the energy, thoroughness, and nobility of aim which he displays in everything he undertakes. I was probably the first, when we were both young, and in Rome together, to whom he had the opportunity of showing the disinterested kindness which he has invariably extended to beginners; and to him, as the friend and master who first directed my ambition, and whose precepts I never fail to recall when at work (as many another will recall them), I venture to dedicate this book with affection and respect."

"The Sister's Kiss," "The Light of the Harem," "Iostephane," "Psamathe," and "The Nymph of the Dargle" were Leighton's principal pictures in 1880. "The Sister's Kiss" turns an ordinary piece of wall to a charming use—the child standing upon it draws back, with both hands, the elder girl's head and implants a loving caress upon her lips. The treatment is very natural, perhaps one of the least idealized of Leighton's creations. The subject appeared to tell a story and hence it was popular. From an artistic point of view, the singular beauty and sheen of the composition are convincing. The colour of the elder sister's dress—bronze-green—is brilliant.

"Iostephane" is a three-quarters figure of a girl in light yellow drapery, with violets in her fair hair. Her skin is like alabaster, "Iostephane" and her figure most graceful. She stands full-face, and is busy re-arranging her dress. The marble

Lord Leighton

column in the background is well drawn. This is a very highly finished and subdued composition.

“Psamathe” is a purely classical composition, representing one of the Nereides sitting alone by the seaside, her back turned to the spectator. She “*Psa-*
“*mathe*” appears to be gazing fixedly over the blue waves. Her thin Grecian draperies reveal her exquisite figure, as she crouches, arms over knees, in a state of dreamy loveliness.

“The Nymph of the Dargle”—called also “Crenaia”—was painted at Powerscourt in Ireland. The little river Dargle flows through the estate and forms many lovely waterfalls. The figure is a small full-length facing the spectator, and is remarkable for its Irish traits. It is the least eclectic of all Leighton’s girl-beauties. Her carnations are pale; her arms are modestly crossed over her bosom. She is nearly nude: what draperies she has are creamy.

To the Winter Exhibition at the Grosvenor Gallery Leighton contributed ten compositions, and twenty-nine studies of heads, draperies, and flowers—quite a sumptuous collection.

Of the former, “Rubinella,” a girl with brilliant red golden hair, quite Titian-like in richness of colour and Correggio-like in her carnations, maintained splendidly Leighton’s fame. This “*Rubi-*
“*nella*” was one of the pictures which caused him unqualified pleasure, for nothing delighted him more than to have his name associated with the great Venetian.

“Elisha”

In 1881 Leighton returned tentatively to a scriptural subject—“Elisha raising the Son of the Shunammite Widow to Life.” The treatment is not idealistic, but the working of the miracle is rendered gracefully and naturally. It is distinguished by an Olympian calm. It has nothing of the vigour and spontaneity of its companion, “Elijah in the Wilderness,” painted in 1879, but is very interesting as marking a serious trait in Leighton’s art and character. The prophet is stretching himself with dignity along the inanimate figure of the lad. The draperies expose a grand colour-scheme—purples, dark blues, and shaded orange.

“*Elisha
raising the
Son of the
Shunam-
mite
Widow to
Life*”

“An Idyll” is a much more splendid composition, one of the finest flowers of his genius. The first impression is of perfect peace and perfect beauty. Under a wide-spreading oak, on a sloping bank of verdure bestrewn with autumnal leaves, recline two girls, semi-nude, their exquisite contours showing beautifully through their thin Grecian draperies of creamy-white and light yellowish-red. Beneath them, showing up their pure carnations and every thin fold of their raiment, is blue-red drapery. They are both blonde: one—a little older—is richer in depth of colour. Their hands and their feet, which are as usual bare, are beautifully drawn and painted. To the left, with back to the spectator, sits cross-legged a young shepherd, nude but for his brown loin-cloth of skin. His figure is muscular, finely worked; his skin

“*An
Idyll*”

Lord Leighton

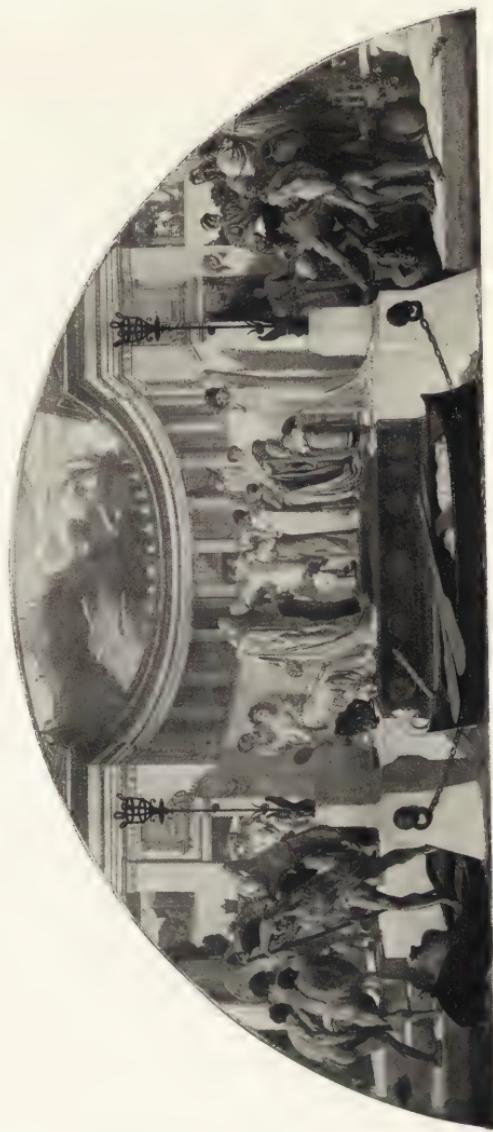
is dark and so is his hair. He is playing on a flute. He is not ideal, he is a living man—one can almost hear the sweet-thrilling, soothing notes with which he lulls his girl-companions to slumber. The landscape is ideal and very lovely—a meandering river runs through pastures till it joins the distant strait of deep blue water, beyond which extend serrated purple mountains. The time of day is late afternoon, with warmth and sleepy stillness. The light is splendid, and the reflections upon the thin gossamer-like draperies are exquisite.

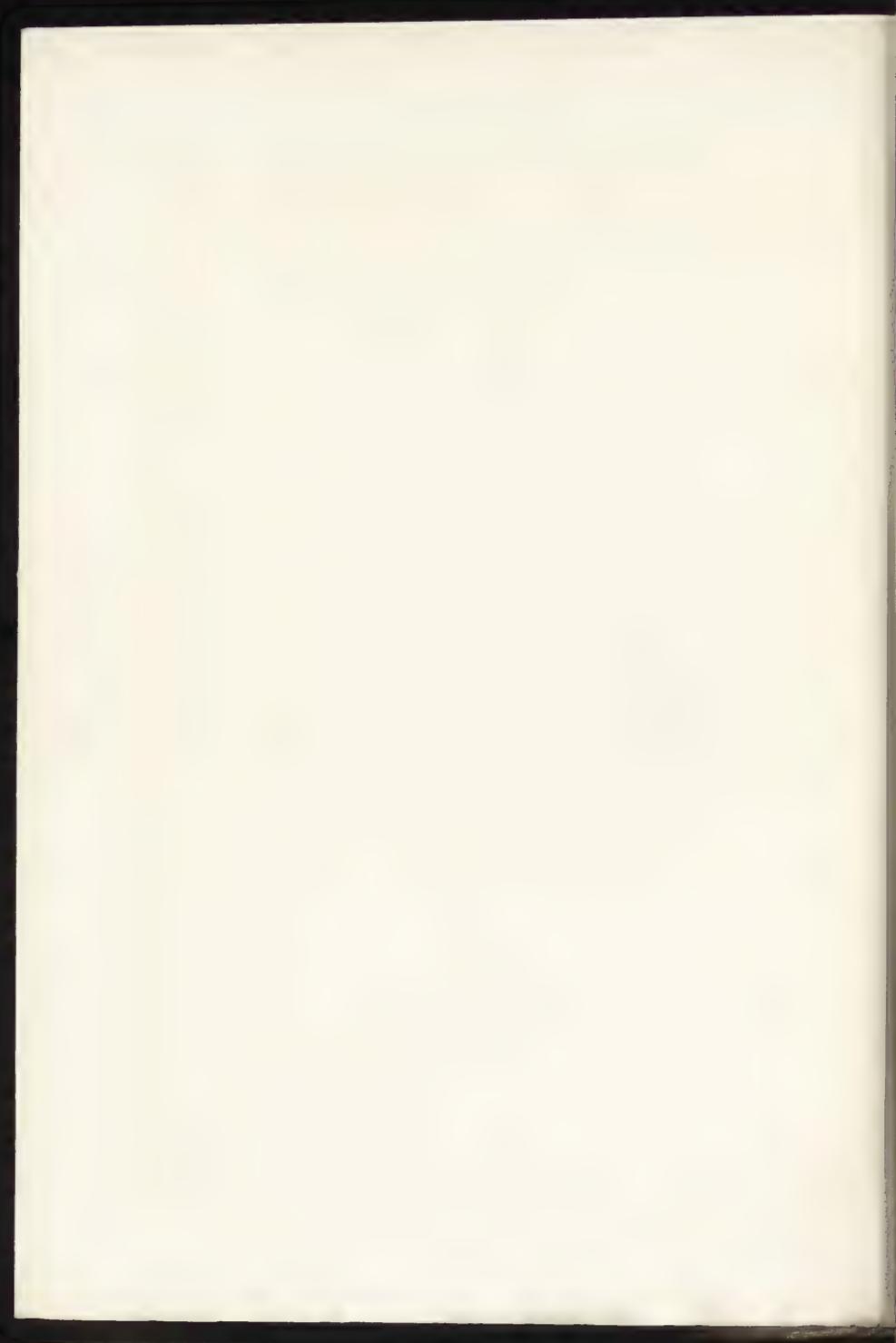
“Whispers,” another idyllic composition, was perhaps suggested by Horace’s “*Lenesque sub noctem susurri.*” It represents two lovers in the “*Whispers*” gloaming seated on a low wall. The girl’s waist is encircled by the youth’s arm, and he is whispering words of sweet content into her ear. Their heads and feet are bare. She wears a rosy-purple garment, whilst the lad’s nude body is girdled by a red loin-cloth. The flesh tints are curious—bluey-grey; but then the couple are in shadow and silhouetted against a brilliant gold and crimson sky, whence the after-glow has faded. Violet and red flowers and green leaves are about the lovers.

“Bianca” is a half-length figure of a young girl with short, blonde, curly hair, looking pensively down. She is standing with folded arms: her dress is “*Bianca*” white with a muslin chemisette. It is a charming composition with beautiful carnations and high finish.

Leighton’s other composition was entitled “Viola.”

"The Arts of Peace" (p. 128).





Enthusiasm for Italy

Two portraits also found places in the Royal Academy—"Mrs. Stephen Ralli" and "Sir Frederick Leighton." The latter was done with the greatest care, and was a source of great delight to the artist, because it was destined for the Gallery of Painters at the Uffizi in Florence.

Nearly every year Leighton used to spend some time in Italy, in order to make studies of heads and of landscape-backgrounds, which he might make use of in his pictures. For example, the heads in the "Daphne-phoria" he painted in Rome, Capri, Lerici, and Venice; whilst the background he studied in the pine-forest of Pisa. So dearly did he love that beauteous land that even after enjoying the delights of travel in Spain, Egypt, Greece, or the Holy Land, he always on his way home passed through Italy, that he might take back new draughts of inspiration from the Great Masters and from the Nature which environed them.

Costa accompanied Leighton almost every year in an artistic tour of several days to look at Filippo Lippi at Spoleto, and Cimabue, Giotto, and Simone Memmi at Assisi. They also visited Bernardino di Mariotto, Perugino, and Pinturicchio at Perugia. At Florence there was Masaccio, but what he enjoyed most was the unfinished "Adoration of the Kings" by Leonardo da Vinci. In Rome the first place on his list was reserved for Michael Angelo in the Sixtine. At the Vatican there was Crevelli's "Saint Sebastian,"

*His
Portrait
for the
Uffizi*

*His Love
for Italy*

Lord Leighton

and at the Borghese Gallery Titian's "Sacred and Profane Love." Before all these shrines and many others Leighton paid annually his devotions. He never missed Florence, and each visit added to his reverent enjoyment of her art treasures and increased his love for her people and her natural beauty. Siena, Chiusi, and San Gimignano, too, greatly attracted him—he knew every nook and corner and everybody there, and everybody seemed to know him, but he never painted at any of these places.

Costa tells an amusing anecdote about an expedition which Leighton, Mariani, and he made to a hamlet called Sant' Eligio, some distance from Spoleto. They heard that a grand altar-piece on wood *in tempera* signed by Antonello da Messina was to be seen in the parish church. Having gained the bishop's permission to view it, they popped into the Duomo for a few moments to look at the pictures. Leighton, who was in the highest spirits, showed his satisfaction at being so near a first-class discovery in a novel manner. There were two pulpits just outside the principal portal, and into one of these he promptly mounted and began a sermon upon the way to understand Art, caricaturing a critic at Perugia well known to all three.

"Art," he said, "is a sentiment, an idea, a revelation, a—" But at the word "revelation" appeared the bishop, walking with two priests! Leighton lay prone along the stairs till the prelate had passed by.

“Phryne”

Leighton was in great form in 1882, six canvases being hung at the Royal Academy, and one, “Zeyra,” at the Grosvenor Gallery. “Phryne” was “*Phryne*” the most striking picture of the year, known *at Eleusis* perhaps better by its full name, “*Phryne at Eleusis*.” A finer and more noble presentation of the nude can scarcely be imagined. She stands, a majestic figure, full of intelligence and power, passing some of her rich, lustrous tresses through her hands. Her skin is ruddy and healthy in texture, gilded by the full glow of a midday sun. This picture might have been painted by Titian. The execution and finish are splendid. A thin strip of red tissue and a jewelled belt with the olive-green drapery at her feet are coloured grandly. Her sandals are tossed off, leaving her perfectly-modelled feet bare. The whole contour with the poise of the head and the dignity of the carriage are quite Venetian, and are, in some degree, reminiscent of “*Santa Barbara*,” by Palma Vecchio. The blue sky with little fleecy clouds does not dim the brilliancy of the reflections thrown here and there by the fluted marble column against which she is standing. “*Phryne*” is an ideal figure of loveliness and dignity combined. A Quaker was the first purchaser for £2,500.

“Wedded” ranks as Leighton’s most generally popular picture. “One of the happiest of all Sir Frederick Leighton’s designs, and as a composition—“*Wedded*”—difficult, subtle, and original—may be called one of the most remarkable productions of this decade”—such was the opinion of not a few.

Lord Leighton

“Wedded” is an Italian subject, but the man and maid have all the vigour and grace of the Greek. They are fully clothed in brilliant, tasteful colours: their draperies add dignity to the pose. She leans backwards, supported by his arm around her waist, whilst the impassioned kiss of fervent love unites two lives which are made one for the other. Her pose is what Leonardo da Vinci so much affected—the *contraposto*. The features are very comely, and the skin of both is finely and richly coloured. Professor Amendola has translated this into words; he considered it “a perfect *chef d’œuvre*.” The landscape shown in the background beyond the architectural column is *Browning* a view of Taormina in Sicily. It was *Saw* Robert Browning who, standing before this lovely picture, said, “I see a poetry in this man’s work I fail to see in any other.” “Wedded,” as an engraving, has become most popular with all classes.

“Day Dreams” is another ideal rendering of a familiar subject. A fair girl stands pressing her beating cheeks between her hands, whilst her “*Day Dreams*” eager eyes gaze out at the spectator. She is beautiful in person, her features are full of intelligence, and she is desperately in love. The purple cloak with silver embroideries is a charming scheme of colour. The tapestry background is well worked out.

At the Grosvenor Gallery was “Zeyra,” a charming little four-year-old maiden, full face, with dark, wonder-

“ Kittens ”

ing eyes, quite Eastern in character. Her plum-coloured head-dress, covering her soft black hair, is a rich piece of painting.

Leighton naturally, even with all his great energy and assiduity, found it difficult to send in to the Galleries very important work in the year immediately preceding one of his *magna opera*. Hence 1883 was uneventful compared with its successor. The most striking contribution to the Academy was “The Decorative Frieze entitled “The Dance,”” designed for Mr. Stewart Hodgson’s house in South Audley Street, London. It attracted considerable attention, and led to comparisons with somewhat similar work by Stothard.

His other contributions were “Kittens,” “Memories,” “Vestal,” and the portrait of Nina Joachim, painted for her father, the celebrated violinist.

“Kittens” shows, in full length, a fair-haired child, with purple embroidered draperies, seated on a bench whereon rests a leopard-skin. She has a rose in her hand. She is beautifully modelled, and touched with quite a Rubens lake. Another girl looks down at a sportive kitten. “Memories” is a blonde girl, purely classical in treatment, in a black and gold dress. The *technique* is all that an artist could desire, but the public taste in 1883 was not drawn to such ideal and eclectic subjects.

The year 1884 was a notable one in Leighton’s Art career. He exhibited one of his chief masterpieces,

R.A.
Pictures
in 1883

Lord Leighton

“Cymon and Iphigenia,” which the painter regarded as one of his very best creations, and for no other picture did he prepare his way so elaborately. There is a complete set of model-figurines—Cymon, the crouching attendant, and the sleeping girls, whilst for the sleeping beauty he made many studies. *Cymon and Iphigenia*” The girl, fair as an angel, slumbers calmly upon her couch under a shady tree. Her lips are slightly parted. Her carnations are brilliant and lively, one may almost see her bosom rise and fall as she breathes quietly. Greek cream-embroidered draperies reveal her exquisite form—one foot is bare. By her head is the stooping beautiful figure of a slumbering youth wrapped in dark drapery. At her feet a sleeping girl and a child thinly clad in pink and olive-green and purple, with feet bare, are stretched in profound sleep. By them is a copper urn burnished and stippled, and an earthenware water-jug. To the right, by the couch of Iphigenia, stands the splendidly robust and handsome Cymon, with dark skin and hair, his legs bare to the knees. He wears a big red cloak with many folds thrown over his shoulder. His shepherd-dog is by his side. The rude peasant youth transfixed by the lovely girl asleep is transformed into the ardent, speechless, courteous lover. “From a labourer,” wrote Boccaccio, “Cymon became a judge of beauty.”

Leighton has exactly caught this psychic moment. The landscape, sloping down to the sea, is tinged with the glorious hues of the Grecian after-glow. The

“Cymon and Iphigenia”

sea is blue, the sky serene. The illumination, the perspective, the finish are all perfect and the colours are superb.

In Boccaccio's rendering of the story springtime is the season; Leighton has chosen the late summer. As an ideal of beauteous slumber “Cymon and Iphigenia” has no rival—even among the finest of the Old Masters. Iphigenia was “the noblest nymph in all Diana's train,” and she is fitly the crowning triumph of Leighton's cultivated Art.

Sir Cuthbert Quilter says that Leighton took special pains in his drawing of the subject, and begged him to take particular care of the picture. When it was finished Leighton went to the Berlin Exhibition of Art as the guest of the Empress Frederick. He took this splendid picture with him because, as he said, “it represents better than anything else I have done both my Art and my style.” Rubens and Reynolds both painted this subject. Leighton's rendering is not inferior to theirs from every point of view.

Of the three lesser canvases hung in the Academy “Letty” was the most conspicuous. It represents an English maiden—pretty and natural. She is fair, and wears a black hat tied under her chin and a yellow kerchief. The composition excited Ruskin's admiration. He remarks upon the “softness and purity of the colour-scheme—the child's glossy brown hair, her blue-black hat, and her saffron kerchief being in delightful harmony.”

Lord Leighton

Leighton much encouraged "the Cornish men," as the painters who pitched their camp at Newlyn are called, *Visits Newlyn* and among them especially Tuke, Stanhope-Forbes, Bramley, Chevallier-Tayler, and Gotch. In 1884 he visited that county and made many sketches of the scenery and some studies of the natives. He felt quite at home, and was in touch with all the country-folk. Of the students, he took most notice of George Clausen, about whom he spoke very warmly, and of whom he begged a small token of his skill.

Between the years 1883-85 Leighton was chiefly occupied upon his second lunette at the Victoria and Albert Museum. In "The Industrial Arts as *The "Arts Applied to Peace"*" he made use of the experience he had gained from its companion fresco. "I'm not going," he said, "to work on a . . . gravel-path again!" The wall received as many as six coats of powdered colour-mixture, and the students of the Royal School of Art did very much more in the earlier stages than Leighton had called upon them to do in the first fresco. His own work was rather to remove excess of colour and to work down the brush-work. The *technique* of this smooth manner is that of the great frescoes by Michael Angelo in the Sixtine Chapel.

Each figure is a work of art, a portrait study and a superb exhibition of nude painting. Each form is exquisitely chiselled, and the colouring is remarkably tender and subdued. The balance and perspective and



"The Sluggard" (p. 131).



Quiet Year

illumination are perfect. At the first glance a certain stiffness and unreality restrain admiration, but as the whole composition fixes itself on the eye and brain the rhythm and the cadence are sweet and convincing. The apples in the foreground present a sort of key to the subject—prizes for eclectic beauty! The whole fresco tells the tale of Leighton's latest inspiration—the perfect Greek model.

The year 1885 was again a quiet one with respect to Leighton's work. "Music," another decorative frieze, a complementary scheme to that of "The Dance" in 1883, and projected for the adornment of a music-saloon at Mr. Marquand's palatial residence in New York, proved that Leighton's cunning as a decorative painter had not deserted him. He also exhibited "Phœbe" and a canvas inscribed "Serenely wandering in Sober Thought."

"Phœbe" is a half-length portrait of a young girl three-quarter profile—the face looking up. She is seated on a chair. Her hair is rippling dark black, and her complexion is also dark. "Phœbe" She wears a black hat and feathers. Upon the arm of the chair rests a beautifully modelled hand. The white shawl and her lace cravat, very appropriately, lighten up the canvas.

"Serenely wandering in Sober Thought" was painted from beautiful Dorothy Dene. Her features so often appear in Leighton's work that we have no difficulty in fixing the personality of his chief model.

Dorothy
Dene

Lord Leighton

The most important event in the President's career during 1886 was the bestowal upon him by Queen Victoria of a baronetcy. This was not conferred on account of work done that year or during its predecessor—for both were unmarked by artistic effort in painting. It was a recognition of Leighton's general attainments and immense influence in the world of Art and Society.

Only two works appeared in the London annual exhibitions, both at the Royal Academy—"A Decorative Design for a Ceiling" and a small *Beautiful Ceiling* composition entitled "Gulnihal." The ceiling decoration was perhaps Leighton's freest treatment of purely classical subjects. The arrangement is very skilful, the *technique* good, and there is an entire absence of confusion. In the centre, within a Greek border, sits Orpheus deep in contemplation: his supporters, right and left, are ideal female figures emblematic of Harmony and Melody. Around and about are graceful genii of music, pretty boy-cupids and lovely dancing-girls. The forms are beautiful, the sense of motion is emphatic, and the equilibrium of the whole design is exact. The colours are soft and tenderly blended. The accessories of drapery and the rest are Grecian.

Leighton's great work of the year, of course, was his statue of "An Athlete Awaking from Sleep," which somehow or other came to be known (quite erroneously) as "The Sluggard." The subject had a comical origin. Giuseppe Valona, the model, a man of fine proportions,

“The Sluggard”

weary one day of posing in the studio, threw himself back, stretched out his arms and gave a great yawn. Leighton saw the whole performance and fixed it roughly in the clay straight off. The modelling was begun in Brock's studio in 1885, and working on it with more than wonted interest and enthusiasm, Leighton had it ready for the Royal Academy in the following year. The work was acclaimed as one of the finest things ever done by an English sculptor: indeed, Sir W. B. Richmond considers that it has qualities of modelling superior to those of the earlier statue and more difficult to overcome. After wandering to many cities, and even crossing the Atlantic without finding rest for his weary foot, “The Sluggard” was ultimately purchased for £350 by Sir Henry Tate, who presented it to the British nation. Another creation of plastic art also exercised Leighton's versatile fingers in 1886—the exquisite statuette called “Needless Alarms.”

“The Sluggard” was in the Royal Academy, but not “Needless Alarms.”

The remarkable reserve, almost for him amounting to unfruitfulness, which had limited Leighton's easel-work for three years was at an end in 1887, when two canvases of first-class importance were placed in the Royal Academy. “The Last Watch of Hero” is in two compartments. In the larger and upper, Hero is painted in a light pink drapery, standing half-length in an alcove of architectural columns and drawing a

“Athlete
Awaking
from
Sleep”

Lord Leighton

curtain aside. Her eyes are gazing widely open, filled with indefinable dread of something terrible but intangible. Her lips are parted—maybe she is whispering fondly but distractedly the name of her lover, Leander.

“With aching heart she scanned the seaface dim,

Lo ! at the turret's foot his body lay,
Rolled on the shore and washed with breakers' spray.

Musæus (Sir Edwin Arnold's translation).

In the lower compartment is the dead body of Leander on a rock.

This canvas proves Leighton's claim to recognition as a depicter of tragedy—a claim that has never been seriously disputed. The Hero and Leander legend could scarcely fail to appeal to his æsthetic sense. The picture absorbs the attention of the beholder and wins human sympathy by the subtlety with which repressed emotion is linked with relentless fate.

Few of Leighton's works surpass “The Jealousy of Simoetha the Sorceress” in magnificence of execution.

“*The Jealousy of Simoetha*” It is vigorous, full of mystery, and convinces the onlooker at once that the artist was terribly in earnest in his treatment. The three-quarters length figure of the Sorceress is finely conceived; the drawing of every part is superb and the colour-scheme brilliant. She is seated and looking over her shoulder. Her skin is darkish and so is her hair, both of which are set

Jubilee Medal

off by her beautifully painted draperies of yellow and white : a purple mantle enwraps her shoulders. This was not a popular canvas. How could it be to a public almost entirely ignorant of Greek story and unappreciative of eclectic beauty ?

A very beautiful little portrait-picture entitled “ Little Girl with Blue Eyes and Golden Hair ” “ *With* was also a fruit of Leighton’s labours in *Blue Eyes* 1887. It bears the following verse from *and Golden Hair* ”

“ Yellow and pale as ripened corn
Which autumn’s kiss frees—grain from sheath,—
Such was her hair, whilst her eyes beneath
Showed spring faint violets freshly born.”

In accordance with the usual etiquette which distinguished Royal commands, the commission for Queen Victoria’s Jubilee Medal of 1887 was addressed to Leighton and by him taken up. Leighton obtained from Sir Edgar Boehm the help of his talented assistant, Édouard Lanteri—afterwards Professor of Modelling at South Kensington. The two worked together heartily. Leighton produced the design for the reverse of the medal, drawn with anatomical accuracy in relief. The first casting came out full of holes and Leighton was much alarmed. He remarked with emphasis, “ We’ve got to get this right, and we’ll work till it’s done.” Lanteri says, “ We worked eighteen hours on end ! ”

An immense composition—his third in size—occupied Leighton’s attention all through 1883-1885 and was

Lord Leighton

ready for exhibition at the Royal Academy in 1888. This was "The Captive Andromache," suggested by some lines in the Fourth Book of the *Iliad*, as translated by Mrs. E. B. Browning—

. . . "Some standing by,
Marking thy tears fall, shall say,
This is she,
The wife of that same Hector that fought best
Of all the Trojans, when all fought for Troy."

Andromache, daughter of Eëtion, King of Thebes, was married to Hector. On the taking of Troy she fell to Pyrrhus and became a slave. Leighton has depicted the heroine awaiting her turn to fill her pitcher at the

"*The
Captive
Andro-
mache*" fountain—one of the meanest of occupations. Standing there alone, the butt of her fellows' sarcasm, she sees a group which reminds her of her happy days now past—a family party—and her pent-up tears burst forth. In the foreground a veteran of the Trojan War points at Andromache and says, half in pity, half in scorn, "See, yonder is the wife of Hector, ever foremost among the Trojans!"

The composition presented many difficulties, but the way in which Leighton has simplified his arrangement of a crowded subject and avoided all confusion and anachronism is a great achievement. The twenty-four figures are drawn and painted with consummate skill: each is a distinct study, so that the whole is a superb decorative scheme.

In no picture has Leighton more completely exhibited

“Captive Andromache”

his ability in idealizing form and his power as a colourist: he is here sculptor and painter combined, and the composition would look as well in plastic art as it does on canvas.

Andromache's figure tells her story at once and she immediately enlists sympathy. Her dark blue-black draperies only faintly conceal her perfect contour. The richness of the draperies and garments which adorn the other women has all the more splendour and character in their contrast with hers. Leighton has painted the shadows and recesses, so to speak, in his draperies in a superlative manner—the painted garments appear to be real pieces of stuff. The architectural accessories are grandiose and admirable in proportion and perspective. What is seen of landscape or background is natural and beautiful.

Much satisfaction will be gathered from a thorough and detailed examination and comparison of the features and expressions of the groups. Although the dress and the pose are absolutely ideal, the faces and heads are living models—each one different from her neighbour, and each one contributing her particular glance and voice to the whole.

The illumination is rich. The time of day seems to be high noon: there are atmosphere, and warmth, and the fragrant breath of the Levantine zephyrs.

Before this magnificent picture we stand—and stand for long—not knowing exactly what is its magnetic power, but feeling a sense of constraint, and at the same time conscious of a mighty exercise of

Lord Leighton

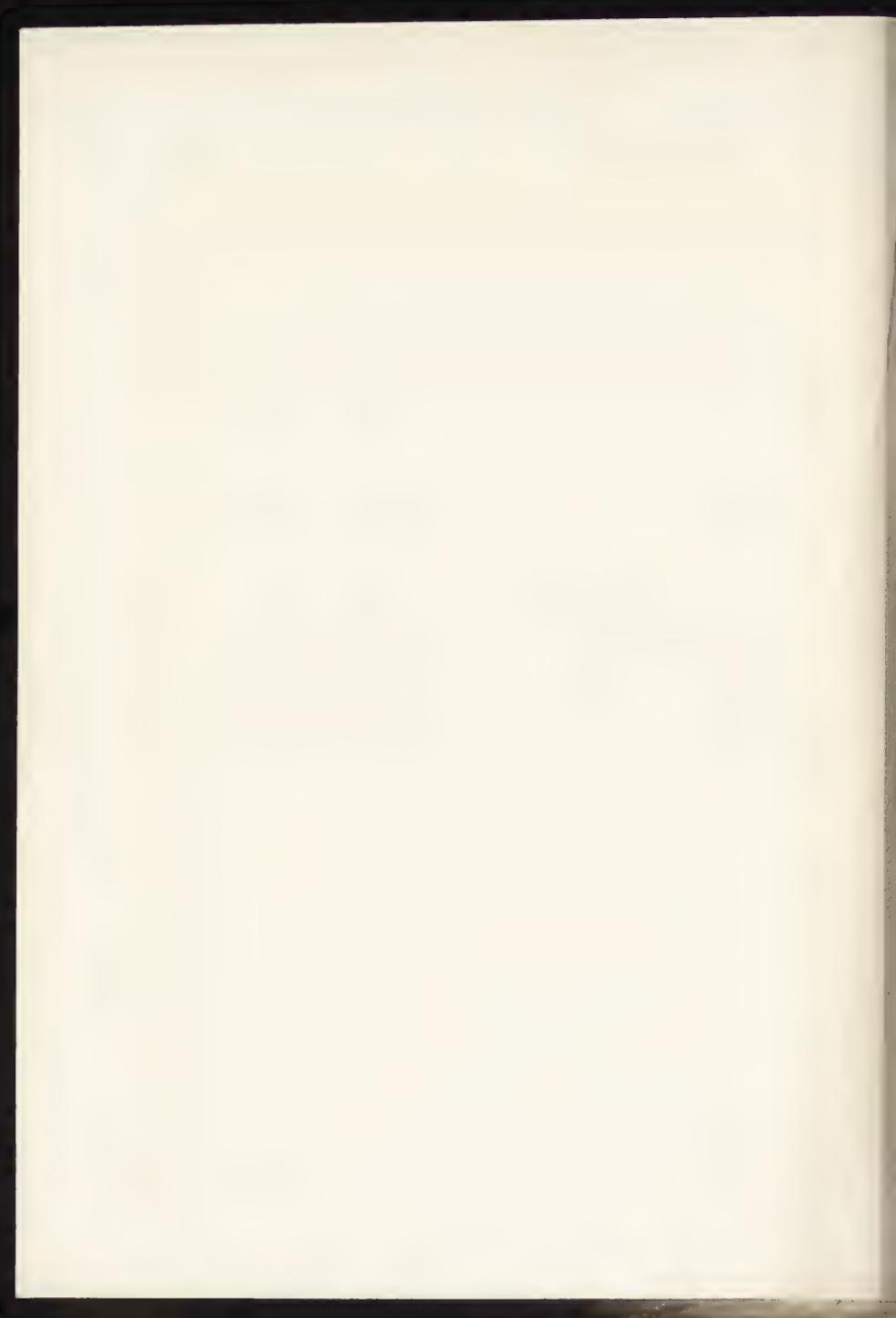
the imagination, which seems to reveal the genius of Leighton in such an emphatic manner that his forms and his colours live in one's memory henceforth.

The 'Eighties were remarkable for the immense number of honours showered upon him. He was named honorary member of the Imperial Academy of Vienna, the Royal Academies of Berlin and Brussels, and of the Academies of St. Luke at Rome, Florence, Perugia, Genoa, Turin, and Antwerp. His French honours were:—The gold medal at the Exposition de la Peinture, Grand Prix pour le Sculpture-Salon, Président du Conseil des Beaux Arts, and Commandeur de la Légion d'Honneur. Orders of knighthood were also conferred upon him in Belgium and Coburg, whilst the German Emperor bestowed upon him the exceptional honour of a Knight of the Order for Art and Science. In 1884 the University of Edinburgh had conferred the honorary degree of LL.D. upon the President.

Leighton, in 1889, exhibited four excellent canvases at the Royal Academy. Of "Greek Girls Playing at Ball," one is not sure whether to admire most the landscape and sea in front of the town, or the strikingly posed and draped girls. Of course we are in Greece and on the shores of one of her most beautiful islands—Rhodes. The sea is sapphire blue, reflecting the azure sky with its flecking cloudlets, whilst the brilliant green of laurel and myrtle offers a splendid contrast to the dazzling white marble houses

"Captive Andromache" (p. 134).





Shallow Dogmatism

and housetops. This is one of Leighton's best landscapes. The two girls—one fair, one dark—are drawn and painted with extraordinary freedom. Their movements are rapid and strained, in vigour quite Michael Angelesque. Indeed, some critics said—"The postures are impossible and hideous. . . . No draperies under any circumstances of wind or rough play could assume such folds." This is a typical example of the shallow dogmatism that brings Art criticism into deserved contempt with painters.

Leighton has again, as in "Dædalus and Icarus," taken us up on to the housetop, which is white and bare, save only for some tossed-about drapery and, of course, a pomegranate or two.

The contours of the girls are clearly indicated under their thin and clinging garments—they are very beautiful in proportion and development, whilst the flesh tints are rich and clear. There is something of Correggio about them. Their flowing draperies have caught the hurrying wind. In order to secure the true effect of light and shade in the drapery, Leighton arranged cotton-wool on the floor of his studio in the particular form he desired, and then he cast the drapery over the heap and let it settle as it would, and painted what he saw.

"Sibyl" shows full-length a swarthy girl in light purple drapery, seated in a chair, her legs crossed. Supporting her chin with her "Sibyl" left hand, she gazes right out of the picture. Scrolls lie beside her. This is a characteristic

Lord Leighton

composition—so many of Leighton's single figures look wistfully out at the spectator with an earnestness like unto his own in his endless search for an ideal face and figure. The sombre sky and the solemn scrolls all are in accord with the subject.

"Invocation" is a three-quarters figure of a girl in white raiment—standing and looking upwards. Her arms are raised over her head—a very common pose and arrangement. This picture was a very trying one to the model, who was unable to maintain the position very long together; so the Master had to have recourse to a draped dummy.

In 1889 the fashion of running Leighton down had become all but universal—only the very *élite* of the art world remained true. The following is an example of the depraved opinion of the day:—A woman-student copying a picture in the Sheepshanks Collection at the Victoria and Albert Museum was overheard gossiping with her companion a few pictures off.

"I can't think," she said, "how any one can paint such bad pictures as Leighton does!"

CHAPTER VII.

THE SETTING OF THE SUN.

[1890-96.]

Alma-Tadema's Screen—"The Bath of Psyche"—"Solitude"—In Retreat—"The Tragic Poetess"—"The Arab Hall"—"Perseus and Andromeda"—"The Return of Persephone"—A marble statue—"The Garden of the Hesperides"—"And the Sea gave up the Dead which was in it"—Folly at St. Paul's—"Clytie bidding Farewell to Apollo"—"A Bacchante"—"At the Fountain"—"Rizpah"—"Hit!"—"Farewell"—"Corinna of Tanagra"—"The Frigidarium"—"The Spirit of the Summit"—"Fatidica"—"Summer Slumber"—Honours from Dublin and Durham—Nearing the end—"Phoenicians Bartering with Britons"—The last Show Sunday—Proffered resignation of office—"Flaming June"—"Lachrymae"—"Twixt Hope and Fear"—Cruising in the Mediterranean—Last study from nature—Welcomed home—Peerage—"Dread Shame"—Intense suffering nobly borne—Last words—Death—Swinburne's tribute—His bedroom—His last "study"—Buried in St. Paul's—Stanford's "Requiem"—Memorial sermon—Leighton's will—Unfinished canvases—"A Fair Persian"—"A Vestal"—His portfolios—"Clytie"—The moral of "Clytie"—Monument.

"THE Bath of Psyche" is the best known of Leighton's pictures of 1890. Leighton made many

Lord Leighton

studies for it, the most noteworthy being painted in colours upon a narrow panel in the famous artists' screen at Sir Laurence Alma-Tadema's house. Leighton was dining one evening with Alma-Tadema, and his host asked him to make a contribution to the screen, at the same time indicating the dimensions of the panel.

Alma-Tadema's Screen
“What,” answered Leighton, taking up a knife, “do you expect me to paint a picture on a blade like this? It’s absurd!”

However, in due time the panel found its way home, and Sir Laurence says, pointing to it with justifiable pride, “No man could have filled the panel better: it is the best thing on the screen.”

In the great picture at the Tate Gallery the pose is slightly different and the accessories—especially the marble pillars—are more fully painted. *The Bath of Psyche* Psyche is represented nearly three-quarters turned to the spectator, nude, holding over her neck and shoulders pure white draperies, which reach to the marble floor of her bath-closet. The exquisite pearly fairness of the flesh must ever make “Psyche” a standard of colour as well as of modelling. Her contour is perfect and her form deliciously rounded. The half-dreamy eyes and the languor of the body are true to the type of eclectic beauty in which Leighton revelled. This is an achievement in painting which ranks among the creations of the very greatest masters of the nude.

Rich yellow drapery lies at her feet. The marble

“Solitude”

colonnade with the opulent adjuncts of gilded plinths and capitals, hung with purple curtains, is brilliantly painted; and the limpidity of the water, with the reflections, is splendidly rendered. The brazen cosmetic-jar gives a high note to the superb colour-scheme.

“Psyche” and “Phryne at Eleusis” are Leighton’s best renderings—fair and dark—of his ideal nude female figure.

“Solitude” is a draped figure seated on a ledge of rocks standing out of a lake, or mountain tarn. The draperies are creamy-white, very amply disposed upon the slim, dark-haired “*Solitude*” girl. Their reflection in the still, almost phosphorescent, water is remarkably subtle. She is looking down, wrapped in meditation, her head resting upon her hand—both beautifully modelled. Her feet are bare and chastely drawn. This is a strikingly poetic composition. The creams and greys, the browns and dull purples all blend sympathetically with the girl’s dusky flesh tints. The sense of silence and loneliness is heightened by the mysteriousness of the illumination. There was something pathetic in Leighton’s picture of “*Solitude*.”

Yearly he became more and more involved in work and toil outside his studio: in the busy world few men have been called upon to play a more active part.

“*Solitude*,” says Mrs. Russell Barrington, “was his real treat in life.” Every year—during the ’Nineties, at all events—he was wont to go into retreat for as long a period as was possible. “I am enjoying,” he once

Lord Leighton

wrote from Ireland, “unsociable solitude keenly, bear as I am!” This was *apropos* of his experience of the ways of Society in the country. “Kind *In Retreat* friends,” he said, “ask me to stay in country-houses ‘to hear the nightingales!’

Imagine going to a country-house full of people I know to listen to the nightingales!” He was very fond earlier of going up to Hampstead and spending the night at “Jack Straw’s Castle,” as the old-fashioned inn is called. There he was undisturbed until the building fiend began operations.

“The Tragic Poetess” is shown full-face to the spectator. She is in blue and purple draperies, very well blended and admirably rendered, with deep folds and plaits, full of light and shade. She sits upon a marble terrace by the sea. Her left hand rests upon a lyre.

Leighton had often drawn, very excellently, details of architecture of ambitious proportions; consequently, when his friends urged him to commit to canvas his noble Hall, he was not confronted with any considerable difficulty. His composition of “The Arab Hall,” however, reveals the genius of the master. Who but he would have thought of placing a beauteous woman in his picture? She is leaning—fair of skin and hair, much plaited—against one of his rare Sicilian marble pillars. Her chin is raised a little, as she rests her head against the column. Her hands are clasped, her feet bare—truly Greek in type. She wears a cincture and

“Perseus and Andromeda”

around her neck are amber beads. Her pose and expression are such as Leighton knew so well and had studied at Damascus and elsewhere in the East. The background of the Arab Hall depicts the Moorish palace-chamber built in 1877.

The year 1891 saw the completion of two important canvases. One was “Perseus and Andromeda.” Many painters have celebrated this famous legend, but not one of them has approached Leighton with anything like such a well-sustained version. His is a new invention: perhaps it is somewhat of an anachronism—the bow and arrow belong to Bellerophon, not to Perseus. The composition is forcible and noble, and much after the manner of Ingres in his “Roger et Angélique,” at the Louvre. The poetry of the composition is thoughtful and refined. The dragon is no ridiculous or impossible beast. He is modelled in such a manner as to show conclusively the hopelessness of Andromeda’s position and the difficulty of Perseus’s aim—his huge, sheltering, extended wings interposing an effectual bar. The position of the death-dealing shaft exhibits admirably Leighton’s absolute accuracy in matters of detail; it has glanced off the rock, as Perseus meant it to do—the only aim possible to effect his purpose. Leighton formed figurines both for Andromeda and Perseus and Pegasus. The latter is by far the most skilfully modelled of all his Tanagraic statuettes. It is a very choice work of art in itself—the fineness of the needle lines is quite remarkable,—full

“Perseus
and An-
dromeda”

Lord Leighton

of movement and light as air. The dragon coils his scaly length in every hue and shade of gold, bearing the reflection of sky and sea with equal brilliancy. Andromeda is a fair figure in light draperies, brilliantly coloured. Her form is chaste and comely.

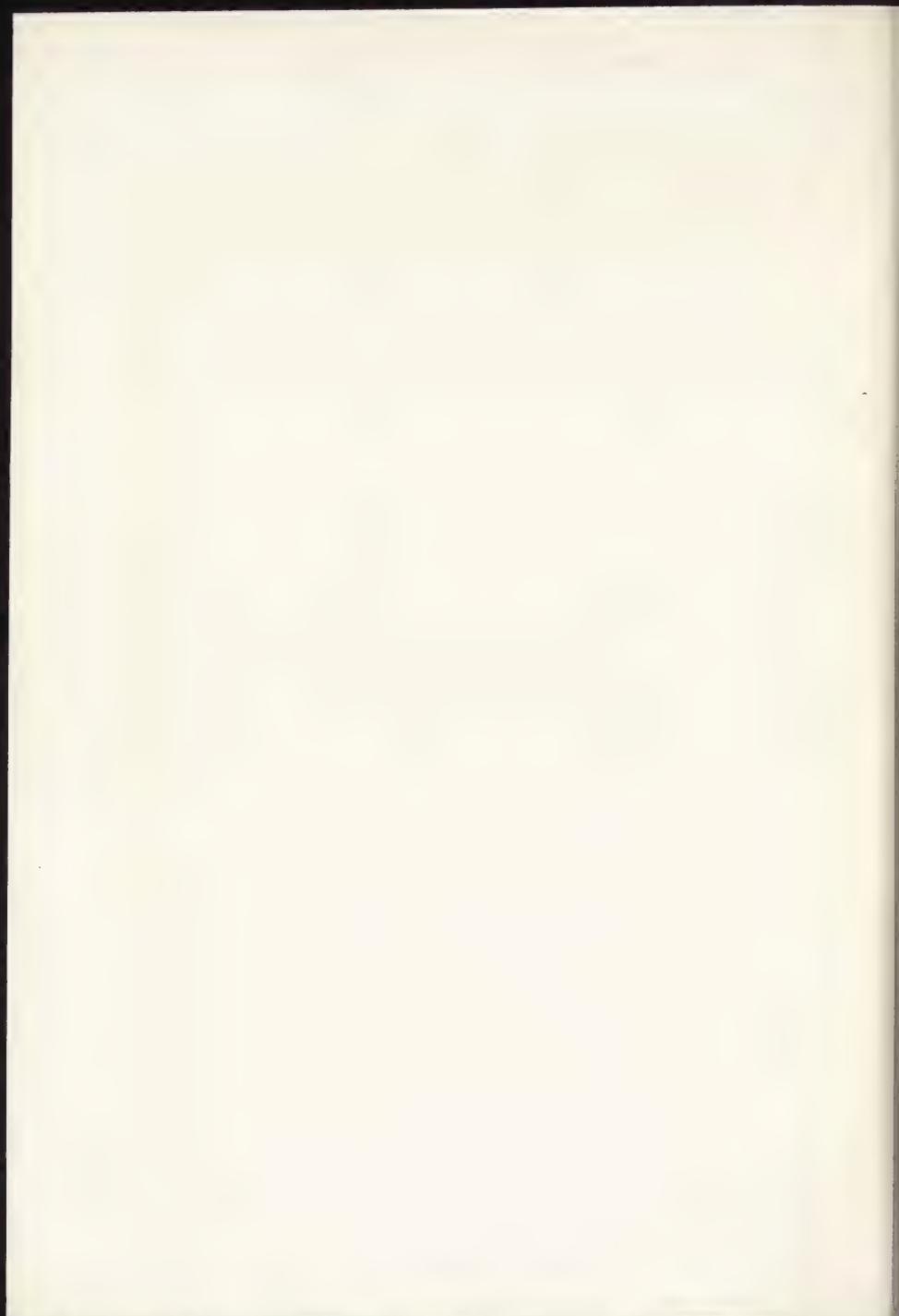
In "The Return of Persephone" we have what some critics are fain to call Leighton's "waxy flesh tint."

"*The
Return of
Perse-
phone*" Well, yes; but Persephone is bloodless and fainting, as she emerges with Hermes from the lower world. Waxiness, under such conditions, is not only suitable but natural

—what more need be said? This picture is vigorous and full of strong feeling: it ranks with "Helios and Rhodos" and "Clytie." The yearning of the floating figure tells of the joy which thrills it. Her lovely fair face looks out under her yellow hair devotedly to the welcome of Demeter, a curiously-posed figure, clad in creamy-yellow-pink draperies. Persephone is in opalescent drapery, the exact colours impossible to fix, but delicious in effect. Hermes is a splendid figure—a perfect young man, noble in countenance, fine of features, and beautiful in proportion and physical development. His skin is darker than Persephone's—a rich, deep blond—not brown. His garments are pale flame in colour and of thick material—the jaunty feather in his cap is quite Florentine. The anachronism of human bodies floating in the air is not acute, for the sense of upward graceful movement is apparent in the beautiful treatment of their legs and feet. The silhouette is very distinct against the



"The Bath of Psyche" (p. 140).



“The Hesperides”

brownish-purple rocks. The sky is one of the best and most real Leighton ever painted. It is a very charming picture.

Leighton was busy later in the season in finishing off his marble replica of “The Athlete struggling with a Python” for the Museum at Copenhagen. It was done at Thomas Brock’s studio, who records how diligently Leighton worked, and how determined he was to overcome the fresh difficulties which it presented.

Again in 1892 two great works were included in Leighton’s year’s work. “The Garden of the Hesperides” and “And the Sea gave up the Dead.” The former is undoubtedly Leighton’s most sumptuous picture.

The Hesperides were guardians of the apples given to Juno upon her marriage with Jupiter. They had the power of everlasting song, and dwelt upon islets off the coast of Africa. Their watch was assisted by the dragon, who was appointed by Juno, and he never slept. Seated or reclining upon a natural bench, under a spreading orange-tree laden with golden fruit, the three fateful maidens reveal their charms. The central figure is superb—a perfect female form, sensuous and lovely. Her thin drapery of creamy-gold and salmon tint emphasizes the beauty of her contour. She is encircled by massy coils of the blue and silver-sheeny serpent. Her hands and feet are beautifully modelled. The foreshortening of her body is admirable. Her head is

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in the shade, but her features are classical. She is singing herself softly to sleep. Her companion on the left is duskier of hue. She is wide-awake, and wears a garment of deep Florence red. In one hand she holds a lyre, which she strikes gently, singing the while a sweet cadence. The girl to the right is in deep grassy-green. She is fast asleep, but holding securely a crystal bowl of nectar loved by the serpent. Around them, too, are cast his silvery-blue toils. All have red-auburn hair, and display the fulness of the life which is in them and indicate the absolute joy of living. The carnations are rich and golden, though enwrapped in leafy shade. Below the watchful three is a fountain, with sacred ibexes playing with gold fish and pluming their feathers upon the pink oleander flowers.

The "Garden" is a garden of roses—fragrant and lovely. The background, seen under the spreading boughs, is filled with fresh green bushes and grassy slopes; and then, beyond, a beach of yellow sand and the deep-blue sea—white-crested with breakers. The sky is blue, there is a sweet breeze and the scent of flowers, the atmosphere is clear, and everything is aglow with a grateful ripening sun.

The whole composition is noble, both in form and colour, and is on a level with the work of Titian.

A work purely decorative is the great coloured cartoon for the dome of St. Paul's Cathedral—"And the Sea gave up the Dead which was in it." Leighton set great store by it on account of its *technique* generally, and specially in its area, so to speak, of

St. Paul's Cartoon

colour. The composition is noble—the result of very many studies, one of which was exhibited at the Royal Academy in 1882. The central group is superbly modelled—indeed, we may almost say chiselled, it stands out so splendidly. The distinction of outline is clearly shown, the shapeliness of limb and head is finely drawn. The proportions and harmony are perfect. A theme so tremendous and sublime might well have produced confusion and unreality, but here are simplicity and actuality of the highest order. Mr. S. Pepys Cockerell says—"This great group is one which no other painter in this country could have attempted with any chance of success. It shows astonishing mastery, and is worthy to rank with the finest work in the Sixtine Chapel." The colour-scheme is very remarkable, defining separate regions of life and illumination. The man is alive, his pulses are beating again, his flesh is reddening. His wife wears the greenish ghastly hue of death: his boy is breathing, but still pale and only half alive. The colours of the drapery extend the truth and sincerity of this gradual glow of life. The green sea, leaping up—jealous of losing its prey—and the grey rocks around, with newly-opened graves, whence the dead are rising, are painted with a masterly brush. The shrouded and enwrapped old woman rising out of the deep waters is absolutely dead—her flesh is of the grave. There is, however, nothing gruesome and terrible about this splendid creation. Leighton had other instincts.

*"And the
Sea gave
up the
Dead
which was
in it"*

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Alas! that a narrow-minded, ill-informed Cathedral Chapter should have ruled this superb decorative panel "unsuitable for a Christian church." Rejected at St. Paul's, this truly remarkable cartoon ultimately passed into the Tate Gallery.

The "Clytie" of 1892 is a single figure, with dishevelled hair and arm extended, kneeling upon a stone platform, with arms outstretched towards the sun, which is setting behind a range of purple moorland hills. The sky is luminous, filled by the departing beams of day. Indeed, this "Clytie" has gained a second title—"Clytie bidding Farewell to Apollo," which accords very well with the theme.

The "Bacchante" was a half-length figure of a girl, with fair hair, crowned with vine leaves. She is looking down over her right shoulder, which is bare. A leopard skin is thrown lightly across her left shoulder. The girl's lovely face gained for the picture a warm reception, the elegance and rhythmic character of her pose being especially noteworthy. The action of her arms—one with a tambourine, the other dropping an acorn into the mouth of her dumb companion—is very graceful. She is richly blonde, her hair darkish. The accessories are also well rendered—the roe on her left, the leafy background, and the beautifully-painted sky.

"At the Fountain" presents a single figure of a girl, half-length. She is fair of skin and hair, and clothed

“Rizpah”

in pale drab and violet draperies. She bears under her right arm a large water-jar. The marble colonnade or wall behind her is brilliantly illuminated, so that her figure is well silhouetted. “*At the Fountain*” A delightful note of local colour is shown in the branch of a lemon-tree with ripe fruit which rests on the top of the wall.

The year 1893 was also very brilliant and prolific. “*Rizpah*,” one of Leighton’s most powerful pictures, is full of pathos and agony and vigour.

Rizpah, an athletic, oldish woman, is “*Rizpah*” addressing herself to her Herculean task.

Leaning with back bent against one of the crosses, on which depend the dead bodies of her sons, she is making ready to take upon her shoulders the loosened, shrouded form of one of them. Her teeth are set, her eyes are flashing, her breasts are beating, for she is conscious of the vicinity of deadly, stealthy foes—vultures and leopards—and she clutches grimly her keen sickle, prepared to die if need be at her task, but also resolved to deal death to all who shall molest her. She is splendidly drawn and painted. Her dark-blue robe suggests, by its colour, that other Mother who has been called the “Mother of Sorrows.”

Upon the other two rude wooden crosses hang the naked forms of two young men, beautifully modelled, with absolute knowledge of the rigour and flaccidity of death. Over their heads draperies, in mournful shades of purple and grey, are thrown, and these hang down to the ground. Their feet are bare and tied to the

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footboards of the crosses. Two large, barkless, withered trees behind afford cover for the two prowling beasts of prey. Over all is a lurid sky, cruel and full of mystery. The ground is bare and stony. The whole picture appeals to a sense of justice, to a sense of honour, and to a sense of maternal devotion, which death itself cannot destroy. The horror and pathos of the situation overpower the deeper element of the tragedy.

“Hit!” is a complete and beautiful contrast to “Rizpah.” Two living, healthy, comely, nude male forms—a youth and a boy—tell the eloquent “*Hit!*” story of manliness, self-respect, and emulation. The boy’s rounded, softly shaded body is exquisite in its rendering of every juvenile attribute. His eye is kindling with boyish desire. A more beautiful figure it would be hard to conceive. Each line, each proportion, each movement of muscle and pulse are all exactly phrased. The elder youth is equally well drawn—a well-developed, athletic figure of the Greco-Italian blend. He has a leopard-skin about his loins. The sense of harmony is shown in the oneness of the motive of the youths: the elder is teaching the younger how to pull the string of the bow and assisting his arm. The union of pose and action is wonderful. The arrow has but just left the bow and there has not been an interval of time wherein to move. The carnations are rich and full; the fairer skin of the boy is exquisitely foiled by the darker flesh tints of his companion.

“Farewell”

“Farewell” is a considerable canvas. It represents a single figure—a woman moving, almost unconsciously, towards the door of a marble porch. She is draped in olive-green and “*Farewell*” plum-coloured garments. The corner of her hood, which is partly over her head, she is gently raising so as to see some distant object more distinctly. She is dark of skin and hair, and her face wears the pallor of sorrow and distress. On her feet she has sandals, for she has walked from far—even from the distant sea-shore, whence the one she loves has sailed away over the deep blue waters. Her face reposes upon the extended fingers of her left hand, as tearfully she casts yet one last, longing look over the watery waste. This picture, though ideal, is in a sense a story told, and as such it had a great hold on popular appreciation; for artists, too, it had its attraction. The restfulness of the pose, the delicacy of the drawing—especially of the hands,—the cleverness of the draping, and the colour-scheme—were all noted and admired.

“Corinna of Tanagra,” “The Frigidarium,” and “Atalanta” completed the six exhibits of the year. “Corinna” is a half-length figure of a girl, crowned with leaves. She is purely Greek “*Corinna*” in type and colour, inclining to brown or olive. Her clasped hands rest upon a lyre. Her draperies are multi-coloured and thin, with Grecian patterns worked in. The very name Tanagra conjures up visions of beauty and tastefulness. Leighton often visited it and gloried in its natural attractions.

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“The Frigidarium” represents the upstanding figure of a girl about to take a final plunge in the still, cold water. She has not divested herself of her thin, transparent, dull-red garment. She appears to shrink from the bath, and stands reflected in the glassy, dark water in the basin at her feet. Behind her is an alcove in gold mosaic, capped by a marble bar—a superb effect of high-toned silhouette is thus achieved. Her brazen vessel of scented water is by her side and adds its bright hue to the harmony of colours.

Five canvases by Leighton adorned the walls of the Royal Academy in 1894. They were marked by a superlative finish and a diminishing of the strictness and distinction of outline. He seems, as he approached the end of his life, to have very much more blended and intermixed his boundaries of line and colour.

The most striking picture of the set was undoubtedly “The Spirit of the Summit.” Leighton appears to have aimed at a pictorial rendering of his ideal, so as to unite things heavenly and things earthly in one superlative creation. Inspiration and invention could hardly join in the realization of a transcendental theme more idyllic. This may be held to be Leighton’s truest expression of all that was best in his art. The superb figure of a fair-haired girl, with blonde carnations and features and head eclectic in their beauty, sits like a queen upon a snowy peak gazing with upturned face to the starlit sky. She is in thick, pure white



'Persephone': Study in Drapery (pp. 144, 225).



“Fatidica”

draperies, which reflect the silvery illumination of the night.

This queen of inspiration seems to typify the whole of Leighton's art. “He might have called this picture,” writes M. de la Sizeranne, “‘The Spirit of my Painting,’ for in the whole of his work, if you look ever so well for various inspirations and for numbers of subjects, you will only find one idea based on simple feeling, only one appeal to the passions, only one sport of his brush.”

Indeed, the “Spirit of the Summit” is a votive offering to the genius which inspired the mind and guided the hand of the prophet of the cult of eclectic beauty. She is, in short, the genius of Leighton personified.

Strange as it may seem, Leighton said the subject of this picture occurred to him one night when he sat gazing at the drop-scene of a theatre on which were many spots.

“Fatidica” is a very noble, not to say magnificent, single-figure study. Seated imperially upon her throne, the priestess, calm and contemplative, gazes into the future. Her features, classical, and shaded by the veil which covers her head, express expectation rather than reflection. Her form is bold and ample—its modelling is perfect. The pose, and especially the splendid chiselling of the left hand with its displayed fingers and her crossed legs and bare feet, are life-like. She is heavily draped in creamy-white, but each fold is painted with unusual

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care, and seems, by the shadows, to be reflecting the greeny-blue curling flames of some votive fire. The arrangement is very skilful. Fatidica's rounded form admirably fills in the richly-coloured temple-apse behind her. The bronze tripod and the brazen chair and stool cast about the priestess their peculiar reflections. At her feet lies a wreath of laurel tied with ribbons, the offering of a worshipper—Leighton's own, perchance!

Another beautiful woman-study is found in "The Bracelet." At the first glance one exclaims, "Why, this must be by Albert Moore!" Quite like "*The Bracelet*" enough certainly, and here we see the model from whom Moore gained so much. The figure of the fair-haired girl, with beautiful pink flesh tints, is standing in the doorway of a columned portico. It is a very lovely figure, its contour shows clearly through the semi-transparent Grecian drapery. Her left leg is bare to the thigh, but her garment is bound round her body with many coils of cincture. She stands erect, bending back, as one must do to arrange a band or bracelet upon the outside of the upper arm. Behind her is a chair, on which lies a mass of drapery. Her bare feet stand upon a richly-tessellated floor, where also squats a little dark-haired girl, with olive skin, fully dressed, and holding the trinket-case on her crossed legs. The background reveals a bit of landscape beneath the trailing greenery of the vine-pergola.

"Summer Slumber" is a very elaborately worked-out composition. A fair girl in pinky-yellow draperies,

Nearing the End

splendidly disposed, lies sleeping by the broad edge of a marble fountain, with her long, light, auburn hair hanging down. Her clasped hands repose “*Summer Slumber*” upon her bosom. A perfect mass of flowers “*Summer Slumber*” and leaves lies scattered here and there. Through an open casement is a bewitching vista of a sunny landscape. The relief worked into the marble of the fountain is the same subject in little as that which Leighton elaborated in his superb “*Flaming June*” in 1895.

The last academic honours conferred on Sir Frederick Leighton were the Honorary D. Lit. of the University of Dublin, in 1892, and the Honorary D.C.L. of the University of Durham, in 1894.

In 1895 we are approaching the end—the premature end of the great Teacher and Painter whose words and whose work have so greatly enriched English letters and British art. Leighton quite certainly had premonitions of his end. His health, which had been for long less and less satisfactory, gave way to frequent attacks of illness, increasing in anguish and distress as they recurred. Nevertheless, his strength of will, his buoyancy of spirit, and his aim still unattained, got the better of his bodily infirmities and constrained him to go forward victoriously. All through the winter of 1894-95, and the spring, too, he worked away zealously, and the last year of his life showed a larger tale of labour than any of its predecessors. For the Royal Academy he painted

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three splendid pictures, and two minor ones. For Suffolk Street he had four beautiful landscapes. To the Grafton Gallery he sent "A Boy with Pomegranates." Leighton also painted the "Portrait of Miss Dene"—his principal and favourite model at Holland Park Road.

Not content with these, he finished the imposing decorative painting at the Royal Exchange, London, which he styled "Phœnician Merchants Bartering with Ancient Britons on the Coast of Cornwall." The composition contains nine figures which admirably portray the various types and complexions. The group of the merchants is excellently arranged. The older man raising his hands deprecatingly against the sheepskin proffered by the half-naked Briton and the vigorous pose of the latter are to the life. The colour-scheme, if somewhat sombre, is effective—the great piece of purple cloth which the merchants are displaying, and in which the women are wrapping themselves, gives the dominant tone. The figures are finely silhouetted against the distant grey-green landscape and dull sea.

This fresco was presented by Leighton as an offering to the City of London.

Probably this immense amount of toil had a fatal effect upon his weakened, suffering body. Anyhow, when the spring Exhibition came round it found Leighton very ill and quite unable to take his accustomed part in the duties of his Presidential office;



"Phœnicians Bartering" (p. 156).



Last Show Sunday

indeed, he was ordered by his doctor, not only to desist from work, but to go to Algiers at once.

“‘Show Sunday’ at the end of March was to be poor Leighton’s last day in England, and I went,” writes John Guille Millais, “with my father to his house in Melbury Road, where we found him along with a crowd of picture-lovers and the usual array of so-called ‘smart’ people. With his characteristic urbanity he was showing them his last beautiful works, ‘Flaming June’ and ‘Lachrymae’—but what a change suffering had wrought in him! He seemed nervous, and looked for the first time really ill; but he was interested to all appearance in the things around him, and even more attentive than usual to his guests. To my father he was cordiality itself, and on our leave-taking, he said to him in a half-whisper, ‘Come and see me quietly to-morrow, old boy. I go the day after.’”

Leighton went off to Algiers and to the sunshine of Biskra, Millais acting as his deputy at the Academy Banquet.

Before leaving England he had placed his resignation of the Presidential chair in the hands of his fellow-Academicians. They, whilst unanimously acclaiming the splendid spirit of self-sacrifice which animated Leighton—which, not only at this sad juncture, but often enough before had forced itself upon their sympathy and admiration,—declined to accept such a proposition. Every one hoped the President would return from his

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Mediterranean cruise refreshed and fit for many years to come.

Of the canvases which Leighton sent to Burlington House upon the eve of his journey, "*Flaming June*" was one of his most brilliant and at the same time most realistic pictures. Nothing could be warmer than the glowing Grecian sun, which after the turn of noon transfigures the tranquil sea into a blinding sheet of golden silver. The atmosphere palpitates and the breath of the sleeping girl comes hot from her gently-parted lips. Her whole pose is significant of ardent slumber, her cheeks are flushed with the impulse of youthful love. Her bosom is pulsating: her arms and her feet are bathed in gracious sensibility. The features are lovely—British in type. The carnations are pink and life-like. She is a blonde beauty with glorious auburn hair. Her proportions are life-size. Her position has been called in question by captious critics. She is disposed, on the contrary, naturally and easily. She has merely yielded to the natural relaxation of alert muscles in repose. Her form, very perfect, is projected through her lovely gossamer Greek drapery and lies admirably foreshortened on the white marble bench. The colour of the thin drapery is exquisite, approximating to the shade of a pale Malta orange or a golden apricot. In a strong light the effect is superb, and the reflection of the orange garment is seen upon the coral cheek of the sleeper. This picture touches the high-water mark of Leighton's rich and harmonious Grecian

“Flaming June”

colouring. The under-draperies are blue-purple and olive-green, well blending and contrasting. A brown-and-red shoe has been cast off.

The deep blue of the sea—in generous impasto—where the golden orb of day is not reflected, shows up well under the mauve-pink shimmering sky, with a horizon of pale-purple headlands. Just over the edge of the marble seat, with its blue cushions, droops a beautiful bough of deep pink double oleander, some of the leaves are in shade, dark velvet green, others are tipped with golden sunshine. A crimson pole supports an awning of drab-yellow, embroidered in black, and suggesting the gentle shadow which tries to veil the beauteous face and form from the too ardent sun.

The illumination is magnificent. The whole composition is well-observed, life-like and admirably arranged, and the finish is emphatic. Involuntarily you hold your step lest a creak on the floor should disturb the slumbering girl! “The design,” Leighton said, “was not a deliberate one, but was suggested by a chance attitude of a weary model who had a peculiarly supple figure.”

“Lachrymae” represents a strange figure standing and resting her arm upon a Doric column. She is cold in aspect, and her blue-black draperies add to her sombreness. The time of day is evening, with a harsh, coppery sunset. In the background are some solemn-looking cypress-trees, from a very early study in water-colour done at Florence in 1854.

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“ ‘Twixt Hope and Fear” is the three-quarters figure of a black-haired girl seated, in white and olive-green drapery, with a sheepskin cast around her. Her head is turned back towards the spectator, and her left arm is thrown over the back of her chair.

Cruising in the Mediterranean From Algiers Leighton travelled slowly along the shores of the Mediterranean. The warm sun, the good air, the freedom from work, all did wonders, and the distressing heart attacks became less frequent and less severe; but he did not conceal from himself, nor from his friends, his apprehensions. Strong as was his physical development and vigorous as was his will and mental calibre, the excessive strain exacted by the ceaseless toil and insufficient rest of years, together with what he took out of himself by his mental and nervous tension in doing that “significant thing,” told the inevitable tale. Leighton was a doomed man and he knew it; still he went on with his Cult and his Art showed no depreciation.

Contrary to his usual custom, he paid an autumnal visit to Italy, for he had made up his mind to winter in England.

Last Study from Nature Leighton’s last study from nature was painted in Rome in October 1895, for his unfinished picture “Clytie,” exhibited at the Royal Academy in 1896. “It was,” says Costa, who was his companion as usual, “a study of fruit, and he enjoyed working at it for several



"Rizpah": Study for Drapery (pp. 149, 217).



Ennobled

hours every day, although he was really ill. I believe that the time he passed in the courtyard of the Palazzo Odeschalchi painting the fruit, which he had arranged upon a marble sarcophagus, afforded him perhaps the last artistic pleasures he ever enjoyed. It is true that after this we went to the Vatican, to Siena, and to Florence, where he saw for the last time the great masterpieces."

He was welcomed home with affectionate solicitude by his sisters and his friends. They read the worst in his features, in his sunken frame, in his chastened manner, though his eye had lost nothing of its brilliance, nor his hand its cunning.

Queen Victoria, although somewhat unappreciative of Leighton as an artist—his style did not appeal to her Majesty,—was greatly affected by Leighton's manner as a polished gentleman and his fame as an unrivalled President of the Royal Academy, no less than by his artistic achievement. His name, therefore, came before her Majesty in connection with the New Year honours. Communications were opened with Leighton in the ordinary way, and when her Majesty learned that he would not only be willing but delighted to receive a favour at the Royal hands, she conferred upon him a Barony. This honour, however, gave Leighton some misgiving as to the title by which he should now call himself. Busybodies and sycophants proposed one thing after another, but he quietly remarked, "The name of

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Leighton is a good name in itself, there were Leightons in Essex before the Conquest." Sir Baldwyn Leighton suggested "Stretton."

The question really greatly worried Leighton, and he said wearily one day, "You know I haven't the least idea what to do about my title. I suppose I must have a place in Shropshire." Mrs. Sutherland-Orr says:—"My brother assumed the title of 'Leighton of Stretton' by the wish of Sir Baldwyn and Lady Leighton, because an heiress of Church Stretton had, by her marriage with the head of the Shropshire family—in the second half of the fifteenth century—become the mother of two sons, of whom the second migrated into Yorkshire, and was believed by them to have founded the branch to which we belong."

Leighton, however, disclaimed relationship with the branch to which Sir Baldwyn belonged. The town of Stretton, in Shropshire, came into possession of the family known, in the fourteenth century, by the name of Leighton of Leighton, or Stretton-in-the-Dale. It was sold away many years ago.

When Leighton's peerage was at last gazetted, he was styled "Baron Leighton of Stretton, in the County of Shropshire." He had already adopted "Dread Shame" the Leighton motto, "Dread Shame." The Gazette notice only appeared the day before his death, and consequently Leighton never took his seat in the House of Peers.

His malady became worse and worse: hardly a day passed without acute suffering, both bodily and

Last Days

mental. He bore up with marvellous determination, and seemed bent upon exercising his immense strength of will in the prolongation of his life. He spent much of his time alone and spoke little, but what conversations he held were marked by buoyancy and cheerfulness and an entire absence of complaint.

*Intense
Suffering
Nobly
Borne*

The nobility and magnificence of his character were splendidly evidenced in his absolute disregard of himself, by his high aims even to the last, and by his generous provision for all in whom he took interest. He bore the acute attacks of his illness—*angina pectoris*—with characteristic fortitude, which struck every one who was near him with admiration. With scrupulous care he strove to carry out his engagements, and with rare devotion he continued to draw and paint to the very last. His one aim was to leave nothing unfinished.

But the King of Terrors—that strongest of all strong men—laid his hand on Frederick Leighton. The pencil, which was busy on “A Bacchante,” and the brush dipped in paint for “A Fair Persian,” “A Vestal,” and “Candida,” fell from his grasp ere his toil was accomplished.

His last working day on earth was January 22nd, 1896. He was taken ill during the night of Thursday, January 23rd. His doctors saw that there was no hope—the spirit would take its flight in spite of the strength of his will and the vigour of his body. Friday passed and hope revived in the hearts of many weary watchers.

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A hush and a sadness past words had fallen upon the studios and the homes of his friends, upon the art schools and classes too, and upon the public at large. The whole world of Art and Society waited anxiously—whilst there was life there was hope,—but the end came suddenly, peacefully, and collectedly.

Frederick Leighton breathed his last on Saturday afternoon, January 25th, 1896. His last words were, “Give my love to the Academy.”

“A light has passed that never shall pass away,
A sun has set whose rays are unequalled of might.
The loyal grace, the courtesy bright as day,
The strong, sweet, radiant spirit of life and light
That shone and smiled and lightened in all men’s sight,
The kindly life whose tune was the tune of May,
For us now dark, for love and for fame is bright.”

“*Reminiscence*” (*Leighton, Burton, and Mrs. Sartoris. Vichy, Sept. 1869*).

ALGERNON CHARLES SWINBURNE.

It was Swinburne, too, who, as early as 1875, in his *Essays and Studies*, wrote:—“We all owe so much to Leighton for the selection and intention of his subjects—always noble, always beautiful—and these are always worthy of a great and grave Art.”

The room in which Leighton died was simple enough in its fittings: just a small plain iron bedstead, with a single chair, a chest of drawers, and the usual necessary

Burial

articles of furniture. Upon the wallpaper of dark blue, undecorated, hung perhaps twenty studies of his own, some twenty photographs of the works of the great Italian Masters, a portrait of Savonarola, some of Michael Angelo's marbles, and Botticelli's "Primavera" among the rest. Just over the bed was Burne-Jones's "Chaucer's Dream of Good Women, 1865."

His last study—"A Bacchante," in half-length—was also in his bedroom. He had nearly finished it—in black and white chalk, on a piece of coarse brown wrapping-paper, a material he was fond of using for studies.

And they carried Leighton to his burial. The dense crowd that lined the streets all through that mournful route testified to the universal respect and admiration and to the general regret and sorrow. All that was great and noble in the land foregathered in the gloom of that winter's day when they laid him to rest in the deep crypt of St. Paul's Cathedral. Many a humble admirer, too, found a shrine whereat to shed a tear and think a while of the great uplifting genius. It was a common grief at a common loss. The clashing voice of critics was hushed by the endearing epithets which friends and followers, children and the needy, young and old alike, showered in fragrant cadence over that flower-decked bier. Among the vast collection of lovely wreaths and other floral offerings which were borne with Leighton to his

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burial, and attached to his coffin, was one from the Princess of Wales, afterwards Queen Alexandra. In her own writing she had penned the following lines upon a card, which was tied with purple and white ribbon:—

“Life’s race well run,
Life’s work well done,
Life’s crown well won;
Now comes rest.”

Sir C. Villiers Stanford, the talented Director of the Royal College of Music, and one of Leighton’s dearest friends, composed not only a very sweet anthem which was sung at Leighton’s obsequies, but also a fine “*Requiem*”—produced for the first time at the Birmingham Musical Festival of 1897.

The Archdeacon of London (the Very Rev. Dr. W. M. Sinclair), who had a profound admiration for *Memorial Sermon* Leighton, and knew him well personally, preaching in Canterbury Cathedral eight days after Leighton’s death, aptly reviewed the salient characteristics of his life, as directed by the moral, no less than by the æsthetic side of his nature.

“No man in our day has done more than the late distinguished official head of English Art, Frederick, Lord Leighton, to teach us—the prosaic, commercial Englishmen of the nineteenth century—how to respond in our ideas of form and colour in Art, and in the general possibilities of gracefulness and dignity which our many-sided life affords, to the gloriously beautiful setting in which the Divine Mind has placed us, and to the ideals

Appreciation

which it has implanted in us for our perfection and refinement in all our human and earthly relations. It has sometimes been held that devotion to the sense of beauty must necessarily be sensual and lax in moral fibre. That is a libel on the Divine Creator of all that is beautiful: it is only the perversion of that sense that is materialistic or immoral. Leighton has proved to us once again that the keenest enthusiasm for graceful beauty in tone, colour, and balance is compatible with the purest idealism and absence of all that is base or ill-regulated in association. And he carried his idealism into every phase of his manifold life, wherever he was, on great public occasions. As President of the Royal Academy, in the councils of the British Museum, the Royal Society, and the other learned bodies to which he belonged, he was always the princely man of culture, refinement, good taste, and high principle in gesture, appearance, thought, and speech. He showed what the higher aspects of social and civic life could be made. There was nothing he did which he did not adorn. A master of stately and cultivated eloquence, skilled in telling and graceful phrases, a profound student of art in all its branches, a brilliant teacher, a model of pleasant and noble manners, he had at the same time a warm and tender heart, and an imperative sense of duty. The Academicians loved him as a true brother and father. Many are the young men whom his wise influence has steadied and turned towards devotion to sound work. His consideration for others was proverbial. When his last terrible attack came on in the

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early hours of the morning, and he could not remain in his bed for the pain, he sat for two hours on the side of it alone in his agony, because he would not disturb his servant. There are few men who have done so many acts of disinterested kindness, and of quiet, unheralded benevolence. Hospitals, beneficent institutions of all kinds, cases of private distress and sorrow have lost in Leighton the ceaseless sympathy of a genuine and self-sacrificing friend. The calls upon his time were very great, but he fulfilled them all with unfailing interest and punctuality. He had a keen sense of his duties as a citizen, he was one of the most enthusiastic volunteers, and at the time of the London riots he was one of the first to enrol himself as a special constable. He was as modest as he was distinguished; his life was inspired by the Christian spirit; and whatsoever things are nobly serious, just, pure, lovely, and of good report, things of virtue and of praise—to those things he devoted his Art and the power of a brilliant and gifted mind."

On opening Leighton's will a bequest was discovered of £10,000 to the Royal Academy, absolutely without conditions of any kind. This was unanimously assigned by the Council, with the concurrence of all and sundry connected therewith, to the active encouragement of Decorative Art, in recognition of Leighton's well-known love of it. The capital sum was duly invested and the income accruing therefrom is devoted to commissions to artists for decorative schemes.

Unfinished Works

After his death several canvases were found in his studio more or less finished. Some indeed were discovered rolled up and packed away in cellars and out-of-the-way places. Many were *Unfinished Canvases* rescued by Leighton's friends, among them Mr. T. Buttery, who relates, not without pathos, how he made several discoveries and restored to the light of day compositions which may have lain many years neglected and forgotten even by the Master himself. Among these was an early study of the "Cimabue's Madonna," with a child scribbling on a stone—an incident omitted in the Academy picture. Another rolled-up canvas revealed itself as "The Romeo and Tybalt" of 1850: it was much cracked and marked with spots of damp. Many of these passed into the hands of the Sartorises and Gordons.

Among others, bearing the most recent impress of his hand, were three which, though not finished as Leighton would have finished them had he lived, prove his claim to simplicity and spontaneity. Of these "A Fair Persian" is a very beautiful composition—a young girl with dark flowing hair, regular features and delightfully animated expression. She wears a jewelled coronet, and her draperies in exquisitely-blending tints are painted with a magic touch. Her beauty is eclectic in the addition of Eastern traits to the Greco-Italian ideal. "A Vestal" is a half-length figure of a girl, with light auburn hair falling over her shoulders. She is holding and

"*A Fair Persian*"

"*A Vestal*"

Lord Leighton

smoothing it in her hands, which are exquisite in modelling. Her draperies are creamy-white. She is an eclectic beauty of quite classical type, one of Leighton's most lovely creations.

These, with "Candida"—in a very incomplete state—tell, from their evidently unfinished condition, how sudden at the last was the agony which struck him down.

Leighton's portfolios after his death were found crammed with drawings and studies of all kinds. Such a collection had never been compiled by a British artist. It was a positive proof not only of his skill as a draughtsman, but of his amazing diligence and devotion to his art. There were numbers of boyish sketches, done in all sorts of materials, scraps of all kinds upon every conceivable medium, and Academy studies for his classes, besides sheets and sheets of sketches done in every part of Europe that Leighton had visited.

The Royal Academy Exhibition of 1896 was thronged by an unusual number of visitors. Many came to pay their sorrowful respects before the late President's last works and to lament for a vanished hand. "Clytie"

alone hung on the walls which had been "Clytie" adorned and beautified for years by Leighton's canvases,—some of the loveliest ever painted in Great Britain.

The story of Clytie appealed to Leighton with peculiar force. He painted such a picture in 1892, but with nothing like the vigour and passion of the picture of

“Clytie”

1895. Clytie, a nymph, was the daughter of the Sea, wooed, and then forsaken, by the God of the Sun. She never ceased to love him, and was changed into the sunflower that she might for ever turn herself towards him.

Leighton's design is grand. The figure of the nymph is exquisite in form, and the forcefulness of her pose and the vigour of her gesture are given with all the skill and liveliness of Leighton at his best. The *technique* is perfect in the balance of mass, the disposal of line, and the evenness of manipulation.

In white and brown draperies, splendidly hung and disposed, she kneels near an altar, on which she has placed votive offerings of fruit, ripened and gilded by the sun. With arms outstretched to their widest, and her head thrown back—the dark-red hair streaming all over her—she is offering her whole soul's desire to her Sovereign Lord. And he, the golden setting Sun, pouring down upon her his brightest effulgence, fills the picture with the glories which Turner loved so well and which Leighton revelled in.

Perhaps Leighton never so vividly depicted the strength of an all-consuming passion overpowering every emotion. The spontaneity is as marked as is the elaboration of the idea.

“Clytie” may indeed be placed side by side with “St. Jerome.” Together they irresistibly sum up the earnestness of Leighton's character. In the earlier picture he portrayed his own bitter yearning that the British public should not be for ever obdurate and

Lord Leighton

unsympathetic as regards the true function of art—the Cult of Beauty. In “Clytie” he has revealed *The Moral of “Clytie”* himself once more, pouring out his very soul to the God of Beauty and Light, not to remove the bright sunshine of His constant presence from the land the painter loved and the Art he preached.

This superb, pathetic, tragic composition is a picture with a voice, and that voice is as melodious as was that of Leighton’s: it is a loud voice, too, and as commanding as Leighton’s oratory, and it is a far-reaching voice, as permanent as the Art for which Leighton lived and died.

The outstretched arms of “Clytie” are Leighton’s, too, ever reaching after the highest ideal of eclectic beauty, ever grasping at the realization of all that is fair and true, noble and patriotic.

A splendid monument to Lord Leighton has been erected in St. Paul’s Cathedral. It was designed, *Monument* modelled and worked by Brock. Upon two deep steps of black marble is a massive altar plinth of green and white streaked Sicilian marble. Above is raised a bronze sarcophagus shaped like a decorated casket, bearing upon its lid the reclining figure in bronze of the President, habited in his robes and wearing the badge of his office. It is a life-like effigy, giving both the nobility of his head and features and the nervous articulation of the crossed hands. At each end are female figures emblematical of “Painting” with her palette and her brushes, and of “Sculpture” with

Monument

her spatula and a miniature replica of "The Sluggard" in her hand.

Upon a bronze plaque in front is the following dedication :—

To the memory of

FREDERICK, LORD LEIGHTON OF STRETTON,

Painter, Sculptor,

Seventh President of the Royal Academy of Arts.

This monument is erected by his many friends and admirers.

Born December 3rd, 1830; died January 25th, 1896.

He lies buried in the crypt of this Cathedral.

CHAPTER VIII.

THE CHARACTER OF LEIGHTON.

Versatility—Modesty—Scholarship and erudition—Singleness of aim
—Will-power — Nobility — Courtesy — Catholicity — Sincerity—
Diligence and thoroughness—Methodical habits—Generosity and
charity — Self-control — Magnificence and dignity — Love of
children — Friend of youth — Music — Dancing — Oratory—
Languages — Patriotism — Business qualifications — Love of the
Beautiful—Dedication to Art—“An ideal Artist and President”
—Place in British Art—Followers and disciples.

FREDERICK LEIGHTON was a genius such as only appears at intervals in any country. He was like one of the great men of the Renaissance, for he could do almost everything and everything well. He reminds the student of biography of the type of man portrayed by Baltazzare Castiglione in *The Courtier*. His genius lay in ideal beauty, intellectual vigour, and refined erudition. “Rarely indeed has England produced,” says Sir W. B. Richmond, “a genius so many-sided, so widely learned.”

“But, you know, Leighton is so much more than an artist!” was a common expression during the whole of his splendid career.

Versatility

The most striking thing about him was the extraordinary versatility of his gifts. Born an artist, he was equally ready with pencil and spatula, with brush and chisel. He was renowned alike *Versatility* as scholar, linguist, orator, courtier, soldier, musician, and man of business. The distinction of his genius and gifts was greatly emphasized by his humility, modesty, gentleness, unselfishness, and reticence. *Modesty*

"Thank God, I never was clever at anything," he used to say to Mr. S. P. Cockerell. What he meant was that he had to work and plod on.

A lady once said, at a reception, to Mr. Whistler—

"What an accomplished man Sir Frederick is! He can speak Italian, German, French, and lots of other languages. He is fond of music, and makes such eloquent speeches."

"Yes," replied Whistler, "and he paints too, sometimes."

"Leighton was a perfect scholar—both ancient and modern." This opinion was expressed by a possible President of the Royal Academy, who knew him very intimately during the last twenty-five years of his life. The example of his father, whose life was so greatly prolonged, he followed scrupulously in the matter of home study. It was really a mystery to everybody how he found time in later life for hard reading, yet he was *au courant* with the literature of foreign countries as well as with that of his own. *Scholarship and Erudition*

Lord Leighton

Had Leighton consulted his own personal inclination, there is hardly the shadow of a doubt but that he would have made his home in Italy. In Rome he *Singleness of Aim* would have been welcomed as a brother-artist by such boon companions as Giovanni Costa and Count Carlo Gamba, and would have left his mark upon the Art of that famous school. On the other hand, had he chosen to settle down in Florence, he would have done that which was perhaps nearest his heart. No city had such an attractive magnetic force upon his feelings as had the beautiful capital of fair Tuscany.

It is not a little significant of his strength of will and self-denial that he never had a studio in Florence. That determination was arrived at when Cornelius said to him—"You can, if you will, do something significant for England." The old master's words stirred within Leighton the passion of patriotism which became so conspicuous a trait in his character. From the moment of their utterance he resolved that his sole aim in life as an artist—and in every other direction where human effort led him—should be the good of his native land.

The art and the oratory of England and the estimation in which artists were held had sunk to a low level indeed. The national life was cold and public manners were wanting in polish and sincerity. Public opinion was unintelligent and apathetic. Education was woefully deficient and the artistic tastes of the people were at zero. The "Something significant for England"



"A. B. Freeman-Mitford, Esq." Study (p. 225).



Personal Character

rang in his ears and thrilled his brain, and he put his heart with all his inborn enthusiasm into his life's task.

His strength of will was quite extraordinary, the outcome of a vigorously trained mind. In action he was prompt and energetic to a degree almost inconceivable; he would brook no opposition and obstacles only provoked him to keener endeavour. He was never tired of self-culture, for, although he adapted himself to circumstances with difficulty, he expected his ideas to be realized in his own way. "His thorough grasp of an idea," says Sir W. B. Richmond, "his enthusiastic development of it, and his disregard for accidentals, made his appeal to his brother-artists emphatic. He had no rivals."

"Leighton was a man with a loftiness and nobility of soul, without one smirch of the vulgar, the mean, or the ignoble, that made one seem to be breathing a purer air when in his company." *Nobility* Thus writes Professor Aitchison, one of those who knew him best. Mr. S. P. Cockerell, another old friend, succinctly testifies to Leighton's high tone thus—"He never did a mean action." Mr. Lionel Cust, who knew him first in the late 'Eighties, calls him "the noblest-hearted of men."

He was ever in the attitude of a student seeking to acquire what he thought he lacked and stretching nearer to the high aims he had placed before him. He never lost his self-centre, but tried in every way, both

Lord Leighton

to exhibit in himself and to inculcate in all with whom he was thrown in contact, refined and poetic sentiments, which should link the perfection of classical models to the appreciation of modern exponents. No one enjoyed power more than Leighton, but the extraordinary unselfishness of his nature rejected all praise and profit which were to be his alone and not the common property of his brethren.

To say that Leighton was a man of rare distinction of character is only a truism. That trait may well become a peculiarity of genius as well as of a Pharisaical stand-offishness. Leighton's distinction was of the nature of a warming fire. To be near him, to hear him speak, and to speak to him, was a liberal education in altruism and a soul-stirring influence.

Leighton's courtesy was proverbial. There was nothing perfunctory or insincere in his behaviour and bearing towards others. He was always *Courtesy* the same, even when in trying circumstances—for example, when importuned by notoriety-hunters or interviewers of the more casual order.

To women his manners were courtier-like and considerate. Age seemed to affect his sense of veneration. Once an old lady—the wife of one of Leighton's early Paris friends, whom he had known years before—came on a visit to Mr. Watts, who lived hard by Leighton, their gardens communicating. Leighton received her as he would a Queen—knelt and kissed her hand. The old lady was charmed and said very warmly,

Catholicity

"C'est le même petit Leighton de la Rue Manche." Courtesy had been an early characteristic of the handsome young English student.

Watts once said, "Do you know Leighton? If you knew Leighton you would know that his life is more noble than anything in his work." This was *apropos* of his remark made to a group of friends who were discussing Leighton's characteristics—nobility of aim indicated by the strength and weakness proper to a nature which strove only for perfection.

Leighton, although so distinctly a "stylist," held no exclusive views about pictures. He was liberal and broad-minded enough to admire work entirely dissimilar from his own. Com- *Catholicity* positions out of the common usually have a poor chance at the Royal Academy. Leighton always hailed such with patience and had them submitted over and over again to the Hanging Committee.

It is said that when Albert Moore's nude "Venus" was submitted to the Committee, although it was not after Leighton's ideal, he strenuously opposed its exclusion, and even went so far as to say that if it were not hung, and hung well, he should withdraw his own exhibits! This was the first front-view large nude painting hung at the Academy, the work of a modern master. That was in the early 'Seventies; nowadays we have imbibed something of Leighton's catholicity, sincerity, and hatred of cant. This characteristic was never more forcibly shown than when struggling artists sought to come to the front. The

Lord Leighton

more earnest a man was and the more crude his work, so much the more zealously did Leighton support him.

One of his trite sayings about work, too, which he did not appreciate and even felt a distaste for, was—“Judge it on its merits.”

“Leighton was ever ready,” says Mr. Sidney Colvin, “to recognize in others abilities wanting in himself.”

Sir W. B. Richmond testifies that Leighton was all sincerity himself, and admired that quality *Sincerity* in others, however differently they employed it from the manner he had laid down for his own guidance.

The hollow conventions of Society greatly bored him and newly-rich people were not among his most esteemed acquaintances, but he treated them all with perfect courtesy. At any time he would leave such people, and even more important callers, to speak to a student. He never forgot faces or names. Very often he astonished folk by not only recognizing them at once, but by entering thoroughly into the work which he last saw them doing. He had an eye for everything and everybody.

Whilst encouraging others and valuing points in their work dissimilar to his own, he nevertheless felt sometimes painfully moved by their compositions. With his courtly demeanour and thoughtfulness for others, however, he held his tongue and said nothing within the hearing of those who would make his criticisms public property.

He was, as Mr. Alfred Gilbert has proved, better than

Daily Habits

his word. His promises were never unfulfilled and his patience was never exhausted.

Leighton's catholicity proceeded from what he called "the sincerity of emotion," an instinctive religious faith born of the highest artistic temperament. Sincerity thus conceived means truth, humility, and duty.

His nature revolted against fraud, narrow-mindedness, and mere flattery. In a postscript to a letter he writes—"By the by, if you think my pictures pretty, please don't say so: it's the only form of abuse which I resent."

He used to say—"Work is first—I set aside every consideration for that. I cannot allow anything to interfere." Social engagements must give way. He painted in London ordinarily from 8.30 A.M. to noon. He allowed himself only half an hour for lunch and then worked on till four o'clock. From four to five he was busy with his vast correspondence, which he conducted entirely unaided, making it a rule to return answers to inquiries and decide all business points by return of post. He never left a letter unanswered. After five he made his calls. He discouraged visitors during working hours, and as a set-off kept open house on Sundays.

Much of such spare time as he had was filled up by answers to fond parents and others, who submitted specimens of precocious genius for his opinion. This infliction he submitted to most good-humouredly, although he confessed it was a waste of precious time.

Lord Leighton

He was a perfect slave to duty, and when he was busy he refused himself to everybody, once even to the Empress Frederick, as Count Seckendorff relates.

Leighton's thoroughness was notorious. "Once," says Professor Lanteri, "Sir Edgar Boehm had to lecture at the Royal Academy on 'Bronze Casting.' I had, of course, to assist my master in preparing for his demonstration. Neither of us exactly knew Niccolo Pisano's date and one or two other facts were rather hazy. Boehm remarked, smiling, 'We must be careful about these points, or we shall have Leighton down upon us!'"

His punctuality was astonishing and was attested by his own personal habits—which never varied,—by the *Methodical Habits* arrangements of his household, which were dependent on strict regularity, and by promptness in his dealings with his models. Once when he was about to return to London from Rome he wrote to a model to meet him at his studio exactly at eleven o'clock two days later. The model and Leighton reached the doorstep at the same moment! His apportionment of time was as necessary as it was admirable. Every day and hour had its properly assigned occupation.

As President of the Royal Academy he led the easy-going officials something of a life. He was wont to be seated in his chair at meetings or lectures before the hour struck, so that he might open the business to the moment!

On one occasion Leighton was greatly perturbed.

Master of Method

There was a supper at Sir Coutts-Lindsay's, and the Prince of Wales was of the company. Leighton's carriage was announced at midnight, but the Prince had not departed, so Leighton was by Royal etiquette prevented from leaving. The time went on and everybody remarked his disconcerted manner. At last, at three o'clock, the Prince bade his fellow-guests farewell and Leighton hurriedly shook hands with his host, saying, as he stepped into his brougham, "By Jove! I've not done this sort of thing for twenty years and I shall have to pay for it."

Before beginning drawings, paintings, sculptures, speeches, and, in short, anything he put his hand to, he always marked out his time and set himself certain well-defined limits. In carrying out his scheme he wore himself out by his exhaustive mastery and manipulation of every item. His accuracy in detail was extraordinary and invariable.

"The most generous of men!" was the opinion held of Leighton by his fellow-artists. Thomas Brock relates a characteristic anecdote:—"I greatly needed a holiday, and Leighton interested *Generosity and* himself about the matter, and asked with *Charity* the greatest delicacy whether I was short of money. I evaded the true answer. Leighton noted it, and taking a sheet of ordinary writing-paper, he wrote an order upon his bank,—'Pay bearer £—. FREDERICK LEIGHTON,'—and tossing the scrap over to me, picked up his hat and disappeared. Two days later he returned to my studio. 'What, not gone yet, old man?

Lord Leighton

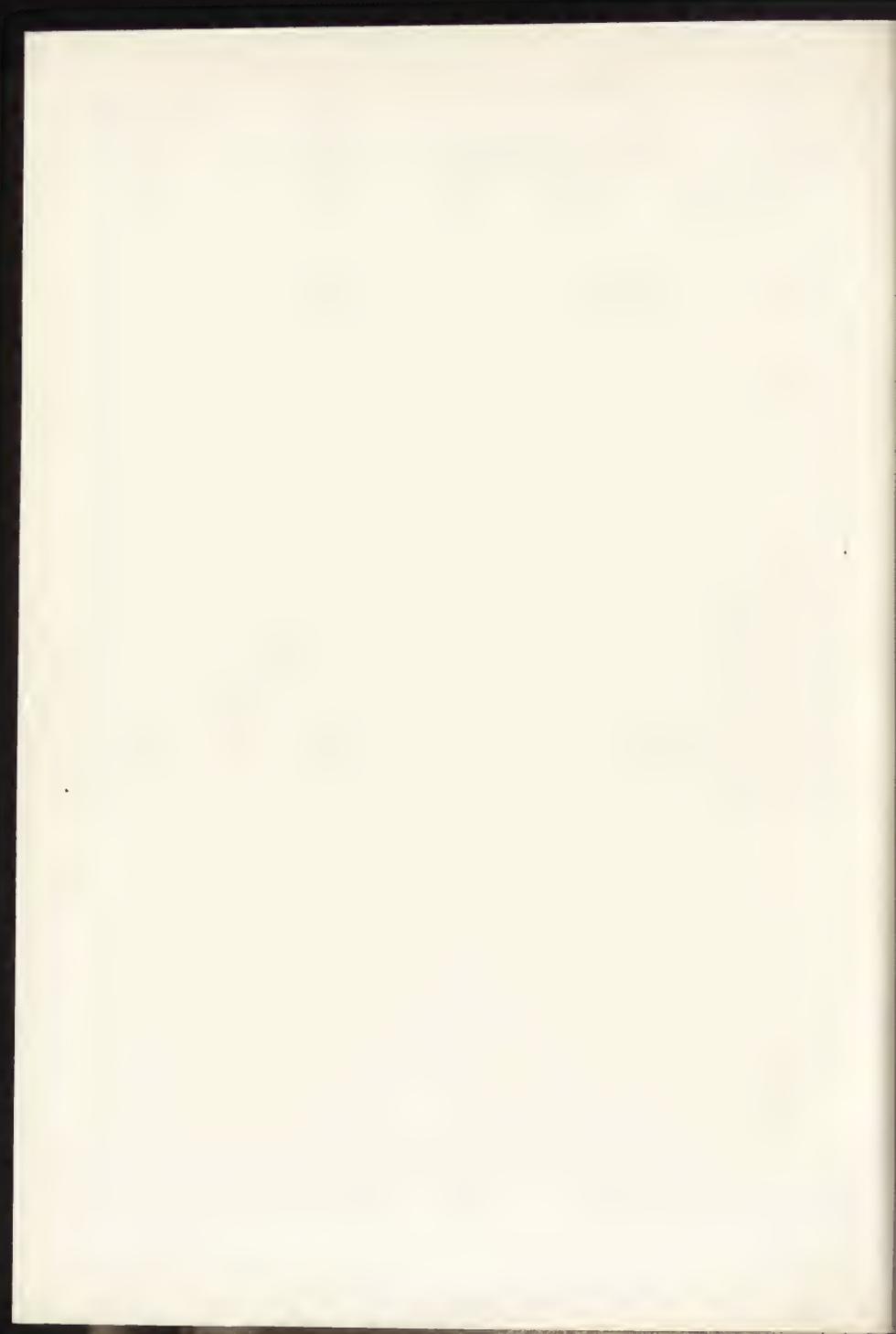
Be off, I say, to-morrow and no mistake.' And shaking my hand with marked pressure, and giving me a look which I dared not resist, he wished me a pleasant journey. I went next day as ordered."

Leighton never refused a suppliant—moreover, he went out of his way to assist those who were too modest to parade their needs. He always declined to have his gifts made known. Many a £50 made its way into poor men's hands, who hardly knew whence it came. When he was making less than £1000 a year he presented £100 to the Artists' Benevolent Institution and a good deal more to the Artists' Orphan Fund.

For any one suffering from seeming injustice his sympathies warmed with a chivalrous passion. Brilliant and successful in his own life, he was yet keenly alive to the pathos of failure. Mrs. Russell Barrington relates the story of the despondent student who, after one of the yearly distributions of prizes, was walking away dejected and disappointed—he was, by the way, shabbily clad and thoroughly down on his luck. Millais and Leighton came along arm-in-arm: the latter caught sight of the forlorn student, and disengaging himself from his brother-artist, hastened after the poor fellow, and slipping his arm through his, drew him back and made him sit down by his side. Then he set to work to talk as only he could when very much in earnest and on and on he went. The listener gradually threw off his apathy and began visibly to pull himself together. When Leighton at last rose to go he gave



"The Great God Pan" (p. 257).



Practical Sympathy

the student a warm grip of the hand and left him a new man.

In ways like these Leighton's charity and generosity made him fight everybody's battle as well as his own. George Mason—who returned to England to marry his wife and settle down in Staffordshire—Leighton helped from 1853 right on to his death in 1873. Mason failed to see any beauty in his surroundings—his eyes were blinded by the brilliant sunshine of the Campagna. At the same time, too, he was greatly depressed about money matters. Giovanni Costa went to see Mason and then reported his condition to Leighton, who lost no time in visiting his old friend. With the greatest delicacy he supplied Mason with money in advance on pictures and never afterwards deserted him. Mason died in 1873, leaving a widow and several children without resources. Leighton at once arranged a sale of his pictures, studies, and other effects, and from the proceeds an annual income of £600 was derived.

What Leighton did for Mason he did also for many other struggling or distressed artists. When a "shipwrecked brother" approached him he met him with the heartiest sympathy, and when men were too shy or too high-minded to trouble him with their worries, he managed to find out about them, and they one and all—undeserving as well at times—received bountiful help without discovering the personality of their benefactor. He encouraged all young men of talent and showed them the road they should follow. He helped

*George
Mason*

Lord Leighton

them with advice, with money, with noble encouragement, finding many a patron for them, or entrusting commissions to them himself.

This munificent generosity administered in the very tenderest manner became proverbial, so that, when a man—or a woman for the matter of that, for he helped both alike—became the recipient of an unexpected benefaction, the usual remark was, “Oh, that’s Leighton!” Costa writes of this charming characteristic—“He was very large-hearted and we used to say among ourselves that he had not only heart but a superabundance of it.”

With himself Leighton was sternly strict. He never let himself go. He never failed by want nor by excess.

Self-control With others he was quite the reverse, being most lenient and making excuses for them.

He never condemned any one, but acted to others with perfect loyalty: himself he never spared. Endowed with a hot temper and ever inclined to be hasty, he exercised a fierce control which struck very forcibly all who came in contact with him. He was self-critical to the utmost degree. On the other hand, he used to say to young artists, as E. Normand relates, “Well, yes, this is wrong and that isn’t quite right; but go away and do better next time.”

He was as sensitive as a woman and had quite a feminine sense of yielding. “One thing that Leighton disliked,” says Sir C. Purdon Clarke, “was to refuse anybody, and he felt no less keenly others’ refusal of himself.” This trait was early developed. In a letter of Mrs. Browning’s to Mrs. Jameson in May, 1856,

Olympian

after his second Academy, she says—"Leighton has been cut up unmercifully by the critics, but bears up, Robert says, not without courage. That you should say his picture ["The Triumph of Music"] looks well was a comfort in the general gloom."

When he was checked in his career he accepted the rebuke with humility. "I am not satisfied," he was wont to say, "I alone know how far I have fallen short of my ideal."

There was something about him quite remarkable, which, however, it is difficult to express in words. He seemed to be able to read thoughts—or perhaps rather to have intuition of other people's ideas and intentions. His eyes took in at a glance not only the physical attitude of others, but saw into their inner parts also. He was accustomed to answer more than he was asked, and by his replies revealed to the questioner his own uncertainties. His words suggested knowledge of his interrogator which he had not imparted.

Thomas Brock called Leighton "a prince of artists, more regal than royalty." His manner, which was quite Olympian, was marked by a certain aloofness born of a desire to prevent encroachment. His early aristocratic training and the high intellectual tone of his family circle led him naturally to seek cultured, polished associates. Possibly some of the stiff conventions, which seemed at times to hold him, were acquired amid the stilted diplomatic life of the small German courts. These traits were easily engrafted upon his inborn conservativism.

*Magni-
fidence*

Lord Leighton

Sir C. Villiers Stanford, who first knew Leighton in the 'Eighties, likens this characteristic of magnificence combined with rare courtesy to a nut whose shell, though very hard, you must first crack to get at the delicious kernel.

"In character," says Professor Aitchison, "Leighton was like a hardened steel staff in a velvet case."

Ernest Normand, talking of Leighton's magnificence of manner, says, "We were all rather afraid of him. He seemed so far away from us and yet there was something about him which attracted us. He was grand, but he was also kind."

Generous to a fault to others, he denied himself constantly. Most abstemious in his own appetites and always partaking of the plainest fare, he yearly gave the members of the Royal Academy such a sumptuous banquet as only Mæcenas could have equalled.

Professor Lanteri speaks of lunching at Leighton's when he received M. Tartuffe. M. Coquelin the elder was there also, and said to Lanteri, "Why, this is wonderful—it is quite *à la Molière!*!"

At the Athenæum and other Clubs and Societies to which he belonged, his Olympian manner and his lordly words at once settled matters in debate. He was accustomed to give a reason for his decision quite affably and fully, but then there was no opening for discussion. "Whatever he did every one had perfect confidence," says Brock, "that everything would be right."

Leighton and Millais were close friends, and frequently appeared in public walking arm-in-arm.

Love of Children

Millais was very fond of jokes and even condescended to practical ones, much to Leighton's disgust. He could not bear Millais to disarrange his flowing locks, of which he was very proud!

He ever saw things in a noble, serious light: his instincts were imperial.

He was intensely fond of little children and they responded keenly to his magnetic influence. They would climb up on to his knees, stroke his beard, and talk as fast as they could, all the while daubing his face with colours off his palette! He entered hugely into all their plays —dolls, balls, horses, hide-and-seek, pick-a-back, and games and romps, none came amiss. Wherever he was and whatever he was doing children seemed drawn irresistibly to him and he never repulsed them.

Leighton has left numbers of studies of children pencilled with a gentle, tender hand. Some of these have exquisite touches of human sympathy and are evidently portraits which gave the loving draughtsman infinite pleasure. His finished paintings contain many beauteous childish figures, all composed from his dear young friends.

"Leighton's drawings and paintings of children show the protecting, caressing tenderness he felt towards them. . . . Everything lovely that had in it the unconscious grace of helplessness seemed specially to touch him. . . . There are sheets and sheets of paper covered with studies of children, each having its own special dainty grace, many of these caught as the

Lord Leighton

child-model was playing about his studio. No one better than Leighton has ever given the delicate distinction arising from unconscious grace mingling with reserve in children; nor the dignity which is often the child's defence in its shyness."

No master ever took a more kindly or more generous interest in his young models. Connie Gilchrist and *Friend of Youth* Dorothy Dene and Alice Smith, his chief favourites, were three only of a numerous band whose lives were brightened and prospects advanced by his solicitous care.

Tonina, the young daughter of his dear friend Giovanni Costa, was not the only lucky recipient of his bounty. She was one of his many god-children and Leighton provided her marriage-dowry.

Perhaps to no class of persons did Leighton's whole loving-heartedness go out more strongly than to the young students, both boys and girls. His kindly words, his helpful advice, his patient judgments were no less warmly received than were his magnificent gifts and constant kindly "tips."

"He had correspondents," wrote Costa, "small as well as great, all over the world and in all languages, and certainly he never neglected to reply to any one of them. The son of a Roman Ciociara model, whom he had held at the baptismal font, sent a letter to his god-father, Leighton, as soon as he was able to write and received a lengthy reply. He worshipped children, and his pictures of children, with fruit and flowers, are among the most delicious and most spontaneous work

Love of Music

ever done by him in painting. I can see him again, during the last visit he paid to Rome in 1895, on his knees before my little girl to accede to her request that she should have a lock of his hair as a remembrance."

Leighton was passionately fond of music. He understood the theory perfectly. Richmond and he played and sang much together. His voice was a rich, high tenor. He was especially fond of getting by heart words and tunes of such popular or classical melodies as charmed him. These he sang by himself as he painted in his studio and also readily gave at jovial gatherings of his fellow-artists.

The Honourable Mrs. Maclagan says—"I had the privilege of knowing Leighton for more than thirty years. I have accompanied his singing and played more than once at his delightful concerts at Leighton House." These concerts were always rare treats for those fortunate enough to receive invitations. Leighton gave three or four every year, when Joachim, for whom Leighton had a marked partiality, and Mario and Piatti, and other leading musicians and singers took part. These were special occasions, generally graced by the presence of Royalty. Leighton greatly enjoyed these entertainments and imparted, by his courtly manners and brilliant conversation, a distinction quite beyond the ordinary aspect of Society gatherings.

Whether Leighton was an instrumentalist as well as a singer may be determined by his sister's words. Mrs. Sutherland-Orr writes—"My brother

Music

Lord Leighton

did not play on any instrument." She adds—"He was interested in the Drama and in everything else that was artistic or intellectual, and was on the most friendly terms with their leading representatives."

From childhood few distractions gave Leighton more pleasure than dancing. This art came quite *Dancing* naturally to him. His prowess as a waltzer was acknowledged whilst he was painting his "Cimabue's Madonna" in Rome.

Aitchison has many anecdotes about Leighton's terpsichorean proclivities. When he was off and on in London prior to 1860, he was wont to visit Aitchison, who lived with his people in Muscovy Court, near the Tower. It was a tumble-down sort of old City mansion—walls out of the plumb, floors out of the level, and shaky to boot. Nevertheless, he always used to insist on having a dance with Aitchison's sisters and other girl friends. Sometimes he would dash in crying out, "Hallo! let's be jolly. I've half an hour to spare—let's have a dance!" When the floor yielded more than usually, he used to laugh and with a "Look out!" pull his partner into the embrasure of a window and wait till the vibration had ceased.

Leighton always entered heartily into such amusements as *tableaux vivants* and pastoral plays. When at Lady Freake's *The Tale of Troy* was being rehearsed, Leighton made sketches for all the characters indicating costumes, materials, colours, and a thousand other little things. The libretto was written by Professor Warr and illustrated by Leighton's facile pencil. The intro-

Oratory

ductory tableau, "The Pledge of Aphrodite Redeemed," was after an ancient Neapolitan bas-relief. "Leighton," writes Professor Warr, "translated this into a lovely group: the figures were carefully sketched, first in chalk outline, and then in an exquisite harmony of colour."

Few things were more attractive about Leighton than his pleasant musical voice, his clear and correct articulation, and his charming command of words.

His speeches, wherever delivered and in *Oratory* behalf of whatever cause, were models of oratory. To begin with, he had the inestimable advantage of possessing a mind deeply stored with knowledge; next, he had the rare faculty of saying what he had to say in a manner which was as convincing as it was agreeable; thirdly, the masterly arrangement of his matter greatly assisted his high rhetorical powers.

Leighton's annual "Discourses" to the students at the Royal Academy and his public utterances were marked by extensive reading, acute criticism, and catholic taste. As a consequence, Leighton was in great demand. At first he yielded willingly, but later the invitations became so numerous that he had to put a limit to the display of his oratory. In May 1888 he wrote—"The reasons which compelled me to decline any public utterances outside Burlington House have increased in weight and force. . . . I am constantly asked to speak in public, not only in London but all over the country, and in all cases the demand is founded on strong claims."

Lord Leighton

In private life he was too active-minded and too busy a man to delight much in conversation. Having over-strung nerves, the act of talking set a wheel to work in his head, the only remedy being entire rest and solitude. But when he laid himself out to talk he was brilliant and fascinating. He was just as careful to speak correctly and elegantly in his home circle as he was on a public platform.

Whilst there was no trace, in his conversation or public speaking, of pedantry and grandiloquence, there was an absence of commonplace and platitude. Sir W. B. Richmond says—"An original idea had to be clothed in a certain precise, classical, or academic manner which exactly expressed his meaning. His poetic nature produced charmingly balanced sentences and periods, which were not only very grateful to the heart, but left him with much to think about and much for imitation."

Of Leighton's many attainments, his proficiency in speaking other tongues than his own was one of the most remarkable. Probably the gift was *Languages* inherited from his parents and grandparents, but it was developed by his frequent and lengthy sojourns upon the Continent. French and Italian he acquired when a mere boy, and German he learned when in his teens. All these he read, wrote, and spoke with fluency and ease. Spanish, which he studied later in life, was absorbed so thoroughly that a British Consul in Spain, speaking of Leighton, said— "He speaks the best Spanish of any one who has not

Linguistic Gifts

lived in the country." Modern Greek he knew well, and was able to converse easily with the natives not only of the Greek mainland, but also of the Greek islands, who used various dialects. Arabic was not unfamiliar: indeed, it is not extravagant to say that he knew much more of this ancient tongue than do nine out of ten travellers in the East.

Costa says that he very much wished Leighton to know Count Lemo Rossi-Scotti, who lived in a castle near Perugia. He was a painter of merit and greatly addicted to the society of artists. Costa persuaded the Count, though a very shy man and rather prejudiced against Englishmen, to call upon Leighton at his hotel. The Count spoke with a strong Tuscan accent. He was charmed with his visit and told Costa afterwards, "I expected to see an English gentleman, of course, but I was greatly astonished to hear him speak perfect Italian, and still more surprised when he made use fluently and correctly of the Tuscan accent and local phraseology."

Leighton's knowledge of the different dialects or *patois* of the Italian states was phenomenal. He could converse equally well with the gondoliers of Venice, the peasants of the Campagna and the watermen of Genoa, without their detecting that he was not a native of their several localities.

Sir C. Purdon Clarke narrates a story about the Director of the Berlin National Museum and Leighton. In 1892 the former visited London and was introduced to Leighton one Sunday afternoon at his usual recep-

Lord Leighton

tion. Leighton at once put the distinguished foreign *savant* at his ease by addressing him in his own shrill Northern German manner, and inflecting his pronunciation after the dialect of the province in such a way that the Professor retired convinced that Leighton was a Brandenberger. He afterwards observed, "You have in England the most wonderful rarity I have ever met. No one I ever saw can so exactly give the proper accent in German dialect as Leighton." Leighton was perfectly able to converse in three kinds of German, and appeared never to be at a loss for a word in local use.

Briton Rivière says that once when Leighton visited Frankfort and the scene of his early studies, after he had attained high renown, he was entertained at a banquet whereat speeches were delivered. One of the guests, a literary man of distinction, afterwards was loud in his praise of the English painter. "No born German," said he, "could have used more appropriate or finer language."

At a social gathering in Milan in 1879, where Tullo Massariani, the celebrated author and critic, was the guest of the evening, Leighton was of the company. Massariani's speech was of course the principal attraction, but Leighton amazed as well as delighted his fellow-guests by his complete and intimate knowledge of Italian and his appreciative and discriminating use of local expressions. Lady Dilke, in narrating this episode, says—"The party was moved to a pitch of enthusiasm by Leighton's speech. It was a model utterance in the purest Italian, full of the subtle intri-

Love of Country

cacies of colloquial language—it was for ever so long afterwards in everybody's mouth."

When Leighton was in the East, and especially in Syria, he had recourse to many expedients to make himself understood by the natives. Conversing with Greek islanders, Egyptian boatmen, and Syrian merchants, and knowing the stock to which each belonged, he quickly formulated the language he wanted. When he was in Damascus, Mr. W. Wright records that "by the use of a little Italian, Spanish, and Dutch thrown into the low Sanskrit and patois Greek, he talked away merrily with Bedouin and Persian travellers and merchants in the bazaars."

In 1860 Leighton joined the 20th Middlesex (Artists) Rifle Volunteers, at a public meeting held at St. James's Hall, when also Sir W. B. Richmond, Professor C. V. Prinsep, and other well-known *Patriotism* artists gave in their names for membership. He did so for various reasons, prominent among them, of course, being the great purpose of his life, to be and to do something significant for England. The Volunteer Movement appealed to him much as the "Misericordia" appealed to the Florentines—all good men and true should work for the glory of their country. Such was the object of the honest men of Florence, and Leighton had many opportunities of studying both the men and their methods. In his "Discourses" and "Addresses," and throughout his career as a public speaker, he inculcated in warm terms manly discipline and self-denial for the good of others. The energy with

Lord Leighton

which he addressed himself to the details of his drill called for the admiration and emulation of his comrades, and his high attainments in the service of soldiering gained the unreserved praise of his superiors. During the earlier days of his life as a volunteer he was accustomed to set up here and there in his studio small cardboard targets, at which he might practise during his rests from painting.

Leighton gradually rose from rank to rank until in 1876 he was gazetted Lieutenant-Colonel. The corps reached a high state of efficiency, through his assiduous care and high example. He used constantly to urge his officers and men to perfect themselves in their duties and from time to time personally examined them. He insisted that the real test of fitness was being able to go under fire.

He inspired a degree of confidence which was quite as astonishing as was the devotion of his comrades and of all under his command. It was a common remark, says Brock, who was his companion-in-arms—"It's all right when Leighton's on parade."

After Leighton's election to the Presidency of the Royal Academy he had no time to give to his soldiering, greatly to his regret; and consequently in 1883 he resigned his commission. He was named Honorary Colonel, which rank he held till his death, and was the recipient of the Volunteer Decoration for long and distinguished service.

Mr. Sidney Colvin, Keeper of Prints and Drawings in the British Museum, has testified to Leighton's

Business Man

abilities in matters of business. Upon his election as President of the Royal Academy he became, *ex officio*, a Principal Trustee of the British Museum. In that capacity he neglected nothing and was regular in attendance at meetings. *Business Qualifications* He was never weary of even the driest or most uninteresting minutiae, and was, further, very severe upon others who were inclined to let things "slide." By his interposition trumpery decorative conventions were removed. He assisted personally in the installation of the Elgin Marbles and Greek Vases. The arrangements, Mr. Cust says, of the National Portrait Gallery were chiefly due to Leighton, as was also the successful inauguration of the South London Art Gallery at Camberwell.

To a brilliant intellectual machinery, and rapid power of mind in using it, was joined a Greek-like vivacity in exploring intricacies of thoughts, arguments, or statistics. The unselfishness of his life produced unswerving devotion and disinterested sincerity in his transaction of all business details. When he had expressed his opinion it was generally recognized that nothing further was required but to carry it out. He imparted to matters of routine a sense of buoyancy, hopefulness, and success.

Leighton was an ardent admirer of everything beautiful, from whatever country it came, or to whatever age it belonged. In addition to the unique Eastern tiles and other structural treasures built into the walls of the Arab Hall, a cast of part of the

Lord Leighton

Panathenaic frieze was let into the walls of his studio. Over the door was a sculptured slab of Istrian marble from Venice, with arms and supporters. *Love of the Beautiful* Watts's bust was on the gallery front, Gilbert's "Icarus" in the outer hall, and a head by Rodin in the inner hall. Scattered about were Persian china and Japanese and Saracenic pottery, porcelain from Rhodes, screens, stuffs, paintings on silk, carpets, cut-velvets, damask and embroidered silks from all parts of the world. Chinese enamelled silver-work, bronzes from Pompeii, bits of Renaissance armour, Indian arms, Italian bronzes, forged-ironwork by ancient and modern masters, Venetian and other antique furniture, books bound by Cobden-Sanderson and others, caskets by Mariani, and last, but not least, Tanagra terra-cotta figures.

In different parts of his house were original paintings,—“The Flagellation,” by Sebastiano del Piombo, “Iris,” by Paris Bordone, Tintoretto’s portrait of himself, and four by Constable—including the “Hay-Wain.” Leighton was fond of pointing to this fine composition, now in the National Gallery, as having exercised a vast influence upon modern French Art, by bringing into fashion subjects representing simple Nature. In the dining-room were four exquisite panels by Corot—“Morning,” “Noon,” “Evening,” “Night.” Leighton was one of the very first in Great Britain to recognize the talent of the famous French landscapist. There were also paintings by Delacroix, Daubigny, Costa, G. Mason, A. Moore, David Cox, Hodgson, Watts,

His Works of Art

Millais, Armstrong, and Alma-Tadema; studies by Tintoretto, Schiavone, and Reynolds—one a large sketch for a portrait; a copy of Michael Angelo's "Creation of Man," sketches by Gainsborough and Delacroix; drawings by Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Parmigiano, the Caracci, Rembrandt, Claude Lorraine, Steinle, Ingres, Robert-Fleury, Fromentin, Dahlem, Burne-Jones and others also found places.

Later, he built a gallery, where he bestowed the pictures presented to him by Watts, Burne-Jones, Millais, Alma-Tadema, and other brother-painters.

At the sale of Leighton's things his collection of studies, sketches, and drawings by various painters realized £1,631, and his books—chiefly classical and artistic—went for £751.

Among interesting keepsakes were a needlework cushion embroidered by Queen Alexandra, and a medallion portrait of the Empress Frederick presented by her Imperial Majesty.

Quite a special touch was imparted to the decoration of the various rooms by the introduction of the tail feathers of peacocks for fire-stoves. Leighton was very fond of this majestic bird and in addition to one or two stuffed specimens, several might always be seen promenading up and down his well-wooded garden.

Lord Leighton never married. He used to say, "I'm married to my Art." He was very fond of chaffing his fellow-artists and others who were blessed

Lord Leighton

with many olive branches, and on the other hand had narrow means.

Dr. Leighton, who lived to a green old age and only died in 1892, was ever solicitous for his son's future, more especially for that proverbial rainy day which comes to most men and tries them if they be not prepared for it. He used to say—"You see, Fred is so unmindful of the future that he would not be likely to make any provision. He cannot be left in difficulties and poverty in his old age, as he will in all probability live long." And he backed up his word by buying an annuity for his son.

Elected President of the Royal Academy in recognition of his splendid attainments, not merely as an artist *Dedication* but as a leader of men in many walks of life, Leighton raised the position of Art *to Art* and the status of the artist in Great Britain to the highest level. Leighton was an ideal artist. Dignity of bearing was joined to sweetness of disposition, gracious sympathy to catholicity of taste, and thoroughness of mental culture left no room for cant. "In fact," sums up Costa, "he solved certain problems which appeared insoluble; . . . he combined a life at high pressure with the most exquisite politeness, truth with poetry, an iron will with the tenderness of a mother's heart, high aims with a practical life, and with the worship of Beauty—the ardour of which was only equalled by its purity."

To say that Leighton was the most distinguished President since Sir Joshua Reynolds is only half the

Discourses

truth: at every point he excelled his predecessor. Into every branch of the multifarious duties of the office he entered with perfect knowledge and keen enthusiasm. His attainments, distinction of manner, gift of languages, and power of oratory were all invaluable. Every artistic movement found in him warm sympathy. The public galleries of London and many in the provinces, as well as numbers of private collections, felt his influence not only as an artist but as a man of business.

His Discourses to the students of the Royal Academy every alternate year were perfect specimens of cultured rhetoric. For these he made elaborate preparations—for he was ambitious to excel—and always retired to Perugia for the purpose, accompanied invariably by his friend Costa. Read in due order these Discourses form a canon of Art-teaching and Art-criticism which is in its way perfect, and carry us back to the teaching of Leonardo da Vinci in his *Treatise on Painting*, and to Polykleitos and his famous “Doryphoros-Diadumenos” canon.

An ideal artist, Leighton was also an ideal President. Watts voiced the general opinion when he said—“Leighton has made it impossible for another to follow him with *éclat!*!”

Leighton's place in British Art is unique—he stands altogether alone. He catches on to nobody. He has no more to do with Flaxman and other British sculptors than he has with Reynolds and other British painters.

Lord Leighton

"In a country," writes Monsieur E. Chesneau, the accomplished French Art-critic, "which never had any feeling for the grand style, Leighton is the only representative of what is noble and beautiful. *His Place in British Art* Historical painting, expressed in poetic terms, has only had feeble and uncertain representation in Great Britain. None of the Reynoldsian painters had any gifts in that direction."

"His art," says Mr. Sidney Colvin, "has had a splendid effect upon British artists. He has swept away completely the silliness of Ward, the feebleness of Eastlake, and the mawkish sentimentality of painters of the nineteenth century, and brought into prominence a noble classical style, which has had a sobering effect upon other men."

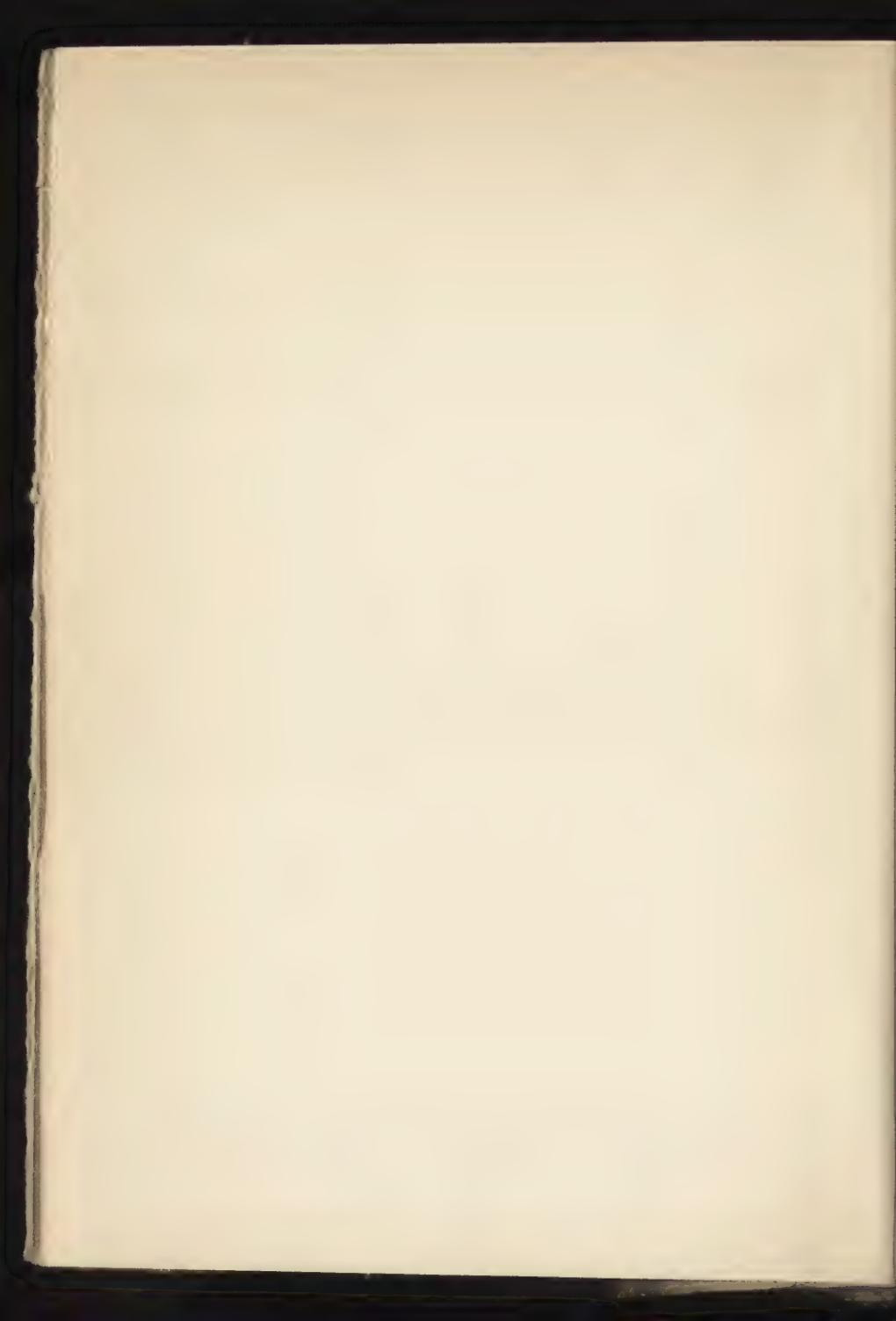
Through Leighton's unaided efforts British Art has been lifted out of the region of domestic and sporting mediocrity. Alone of British artists, he has created a Style which will be permanent and affect more and more, not only students of Art, but also the general public. Of all the great Masters of Painting, Sculpture, and Architecture, the one whom he most resembled was Leonardo da Vinci, "the Incomparable!"

It is a matter of profound regret that Leighton did not found a School. Nevertheless he has had and always will have numbers of distinguished followers and disciples. Among such, more or less imbued by his genius and style, we may surely name G. Mason, A. Moore, E. J. Poynter, W. B. Richmond, C. E. Perugini, J. W. Waterhouse, A. Gilbert, F. Dicksee, H. Draper,

Cult of Eclectic Beauty

W. Strang, F. Shields, E. Normand, and Henrietta Rae (Mrs. E. Normand).

Leighton is a School in himself—fully equipped and living. His cult is that of eclectic beauty, which will outlive fashion, caprice, triviality, mannerism and convention.



Appendices.

- I. THE WORK OF LEIGHTON.
- II. LEIGHTON AS A DRAUGHTSMAN.
- III. LEIGHTON AS A PAINTER.
- IV. LEIGHTON AS A MODELLER AND SCULPTOR.
- V. LEIGHTON AS A BOOK ILLUSTRATOR, ETC.
- VI. LEIGHTON IN THE AUCTION ROOM.
- VII. BIBLIOGRAPHY.
- VIII. HONOURS BESTOWED ON LEIGHTON.



Appendix I.

The Work of Leighton.

The whole Work of Lord Leighton may be arranged under the following Categories:—

I. Oil-paintings and Decorative Frescoes.

1. Literary and Poetical.
2. Scriptural and Ecclesiastical.
3. Mythological and Historical.
4. Allegorical and Imaginative.
5. National Characteristics.
6. Portraiture.
7. Children.
8. Landscape and Marine.
9. Trees, Plants, Fruits, and Flowers.
10. Architecture and Ornament.

II. Water-colours, Drawings, Studies, and Sketches.

1. The Human Figure—nude.
2. Do. draped.
3. Heads, Hands, and Feet.
4. Draperies.
5. Whole Designs for Pictures.
6. Landscape and Backgrounds.
7. Architectural Details.
8. Plant-life.
9. Animals.
10. Book Illustration.

Lord Leighton

III. Modelling and Sculpture.

1. Monumental Work.
2. Model-Figurines.
3. Statues.

IV. Book Illustrations.

The correct enumeration of the various works of Lord Leighton is a very difficult matter, and a complete catalogue is almost an impossibility. Taking first of all the oil-pictures and coloured cartoons for decorative frescoes, the total number exhibited in Public Galleries amounts to two hundred and sixty-nine.

Royal Academy	163
Grosvenor Gallery	55
Royal Society of British Artists	32
Dudley Gallery	4
Various Exhibitions (Great Britain and Paris)	15

At the Winter Exhibition, Burlington House, 1897, were displayed, none of which seem to have been exhibited in the above Galleries—

Oil-pictures (dated 105, undated 17)	122
Sketches in oils	82
Studies in chalks	93
Drawings in pencil	21
Water-colours	7

Early paintings and paintings displayed only in Lord Leighton's studio—say

12

606

Very many of the sketches in oils came directly from Leighton's studio, where they had remained as decorative features from the day of their execution.

Appendix II.

Leighton as a Draughtsman.

LEIGHTON was a great draughtsman. His firmness of hold upon pencil and chalk, and his extraordinary delicacy of touch rebelled against a false note or jarring discord.

"Flowers," he once said, "are quite as hard to draw as human heads, if one draws them conscientiously; but doing that rests with oneself, for there are no critics. The great thing in drawing is thoroughly to understand the structure, and then by patience and labour one can express the outline and the modelling."

Using the fine point of an ordinary drawing black-lead pencil, and varying it by the employment of charcoal and chalk, Leighton produced drawings remarkable for sharpness of detail and distinctness of silhouette.

Anything that made an appeal to his imagination he fixed speedily on any handy medium, generally a piece of brown paper.

His strong feeling for beauty of line required sacrifices in the absolute correctness of his model.

His suites of studies from the nude for his principal pictures are complete and exhaustive. Heads, then hands and feet, no less than the whole contour of the figure, engaged his rapt attention.

Leighton's treatment of drapery was unique. His excellence is distinctly due to motives in the flowing garments of the Fates carved by Pheidias for the Parthenon. Conditions of light, colour, texture, and quantity were each thoroughly understood.

Lord Leighton

He once said to Thomas Brock, "I can paint a figure in three days, but it may take me thirty to drape it."

He delighted in studies of plant-life. The most exquisite is "The Lemon Tree," drawn at Capri in 1859. He worked at it for a fortnight without rest. It exhibits the aphorism of Cornelius—"Nature alone has style." It is like the work of the "ineffable left hand" of Leonardo da Vinci.

The Fine Art Society bought 240 of Leighton's studies, in black and white chalk, on brown paper, and reproduced forty in facsimile.

LIST OF DRAWINGS, SKETCHES, AND STUDIES BY LEIGHTON, IN PUBLIC GALLERIES.

I. Leighton House, Kensington.

NOTE.—1. *The drawings, sketches, and studies are in black and white chalk upon brown paper, unless otherwise stated.*
2. *The words within inverted commas are copied from Lord Leighton's own writing upon the sheets.*
3. *This List was compiled by the author in 1903, since when several items have been rearranged and new examples added.*

A.—Dining-room.

"Flaming June." Sketch for first idea—a man's figure; two sketches for figure; and a figure study.
"At the Fountain." Design for whole picture.
"Bacchante." Design for whole picture, and drapery study.
"Golden Hours." Oil-sketch of picture and figure studies.
"Cupid." Sketch, on grey paper.
"Electra." Sketch of whole picture.
"Star of Bethlehem." Sketch for whole picture; water-colour drawing of the subject, and study of figure holding a lamp.

Appendix II.

"Greek Girls Dancing." Tracing for the whole picture.

"Greek Girls playing at Ball." Figure study—nude.

"The Bracelet." Studies for position and design for whole picture.

Study of drapery.

B.—Staircase.

"Captive Andromache." Eight studies, single figures; five of women with jars; three sheets studies Andromache's figure; men's figures; small design of whole picture; and tracing of picture—in ruled square inches.

"Clytie" (1876). Studies of head and hand, hair, and nude figure.

Original study of rocks in water-colours, on grey paper.

"Last Watch of Hero." Oil sketch for whole picture, and study of drapery.

"Garden of Generalife." Study used for picture "Moorish Garden."

C.—Silk-room.

"Cimabue Procession." Complete design as at first arranged in pencil and Chinese white, on brown paper.

— Dante's head, signed "Dante, F. L., 1853."

— Nude man on horse for first design, signed "Carlo, Roma, F. L., 1854."

Woman at Window—pencil, colour wash.

"Cymon and Iphigenia." Study for whole picture; six studies of Iphigenia, twelve of attendants, and two of Iphigenia and nude attendant.

"Return of Persephone." Study for whole picture; study for drapery—Demeter; studies, undraped, Mercury and Persephone; ditto, separate, draped; many small studies.

"Hercules Wrestling with Death." Outline drawing of picture; nude studies of Hercules and Death; drapery —Death; Alcestis, on blue paper.

Lord Leighton

"Idyll." Oil sketch for picture; three studies of girls; undraped figures, and man's figure.

"Phœnicians bartering with Britons." Outline tracing in ruled square inches; seven studies of women; Phœnician undraped; two draped Phœnicians; Briton holding out sheep's skin and undraped figure, with hands and feet.

"Bath of Psyche." Study for the picture; Psyche, various positions; studies of hands and figure.

"Lieder ohne Worte." Study for whole picture; tracing in outline; and head, signed "F. L., /60, Bath."

Portrait of John Scott Cowel, signed "Roma, F. L., 1854," in pencil.

Landscapes. "Athens, F. L., /57" and "Bay of Salamis," both in pencil.

Hands. Signed "Nino, Roma, F. L., 1854."

Figures. Two sheets of studies.

Plant-life. Study of jonquils and primroses, in pencil; and maize, Capri, 1859.

"Michael Angelo." A drawing; and two landscapes, in pencil.

Screens in Silk-room.

Plant-life, etc. Six studies, various; "Bay, Lindos, /67," "Asphodel," "Capri, /59," and two others; drawings signed "Cevera, F. L., 1856."

D.—Ante-room.

Landscapes. Drawings—Capri, signed "Capri, /59"; four signed "Capri, /69," all in pencil; Bay of Naples—moonlight; On the Nile; Pasture—Egypt; Sketch in Bedfordshire; rocks and water—Findhorn, Scotland; pink granite boulders—Findhorn river; studies of rocks; three outlines—rocky ground; Malin More—coast scene, Ireland; "Near Kynance Cove. F. Leighton, Cornwall"; and View in Spain.

Sketches in oils—Study of hills, Italy; a garden; and the background for "David" (1895).

Appendix II.

Water-colours—Church interior, signed “F. L., 1852”; cypress-trees, signed “F. L., Florence”—used for background “Lachrymae” (1895), on brown paper—also the same with pencil.

Plant-life. Outline “Thistle, Rhodes”; and jessamine; studies, orange-tree, signed “K. J. M., Athens”; mulberry-tree, signed “F. Leighton, /50, Mulberry”; “Thistle, banks of Tiber—stalk, L. T. Warm brown; leaf, dk. cld.; brown flow., drk. warm brown; Roma, /56”; study in oils, signed “Holly Stems, /61”; “Pumpkin, Meran, /56, F. L.”; and jessamine; study of a tree; drawing of a rose-tree; two studies—stems lemon-trees, signed, “Damascus, Lemon, /73”; and sixteen studies, flowers and foliage, signed “Pumpkin Blossom (faded),” “Bramble,” “Crocus-heads,” “Orange, Boboli, Sept., /56”; “Thistle, Tivoli,” “Aloes, Pamfili-Doria,” “Cyclamen, Tivoli, Oct., /56”; etc., etc.

Heads. Sketch, man’s profile in oils; man in turban; and old woman, finished picture in oils.

Architecture. Palazzo Rezzonico, Venice (where Robert Browning died); and entrance to a house, Capri.

“Actaea, the Nymph of the Shore” (1868). Sketch in oils, full size; and study for figure.

“Summer Moon.” Study of woman’s head—done by moonlight.

“Simoetha, the Sorceress.” Sketch in oils.

“St. George and the Dragon.” Decorative design in oils.

Mother and Child. A drawing, signed “F. Leighton, 1851,” in sepia and water-colours; and a replica in pencil and Chinese white.

Screens in Ante-room.

“Summer Slumber.” Study for whole picture; complete design; nude studies; nude figure as decided finally; and a small sketch, with studies for “The Bracelet,” “Spirit of the Summit,” and “Fatidica.”

“The Egyptian Slinger.” Oil-sketch of picture.

“Martyrdom of St. Justina.” After Paolo Veronese, in oils.

Lord Leighton

Heads. Dorothy Dene—back with wreath, monochrome; and Italian woman, in oils.

Figures. In oils—Man, half-length; and boy and donkey.

Water-colours—Youth with falcon, dwarf, dog, and donkey.

Tracing—A man.

In pencil—Woman and child, and two women and baby.

Landscapes. View of Taormina, Sicily—used for background of "Wedded," in oils; and a street scene signed "F. Leighton, Boulogne, /47," in oils.

E.—Large Studio.

"Daphnephoria." Two studies, drapery; one ditto, on grey paper; study, child singing (Connie Gilchrist, the model); ditto, woman and child on wall; ditto, youths (3) bearing tripods; ditto, youths (2) bearing sacred symbol; ditto, two youths; and, ditto, Daphnephoros, two positions.

"Perseus and Andromeda." Studies of Andromeda; two ditto. Circular—Perseus or Pegasus.

"Perseus and the Gorgon's Head" (1895). Study of head of Perseus.

"Fatidica." Sketch for whole picture; several nude studies; three studies, drapery; and various positions.

"Tragic Poetess." Sketch for whole picture; drapery study; and nude study. Finished study, figures draped.

"Farewell." Sketch of whole picture, and drapery study.

"Dædalus and Icarus." Sketch of whole picture, on grey paper; three sheets of studies of Icarus and of drapery; arm of Icarus; and studies of two figures, pencil on white paper.

"Jealousy of Simoetha, the Sorceress." Sketch for whole picture.

"Lachrymae." Sketch for whole picture.

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"A Condottiere." Sketch for whole picture, on grey paper.

"Elijah in Wilderness." Three sheets, studies, different positions; study of final choice; sheet of various studies with "Nausicaa" and angels, several figures, and small sketch of whole picture, all on grey paper.

"Elisha raising Widow's Son." Study for nude figure, and two sheets studies, various, all on grey paper.

"Winding the Skein." Study in perspective for whole picture, and studies for two girls, all on grey paper.

"Clytemnestra." Sketch for the whole picture; six studies of figure; two ditto, arms; one, head; and small design for picture, with "Juggling Girl" same sheet, all on grey paper. Tracing of picture, ruled square inches.

"The Pledge of Aphrodite redeemed." Water-colour drawing from a *tableau vivant*, and study for the same.

"Industrial Arts of War" (fresco). Three sheets studies of nude; two ditto, men and drapery; four ditto, drapery; four ditto, sleeves; seven ditto, drapery—women; four ditto, positions; study of women sewing; ditto, man with crossbow; ditto, man holding banner; and ditto, man trying on shoe, all on grey paper.

"Industrial Arts of Peace." Studies of nudes; five sheets studies of men; ditto of women; three ditto for composition; a study of a man with a scythe, all on grey paper.

"Scene in Street of Florence." Drawing in pencil and Chinese white on tinted paper.

Figures. Studies of women.

Heads. Woman and girl, on grey paper; man, on tinted paper; man's profile, on blue paper.

Miscellaneous studies. Two designs for "Pietà," in pencil; drapery; half-length woman; and woman with basket.

Screens in Large Studio.

"Rizpah." Sketch of whole picture, in oil; ditto, in pencil; three sheets studies of figures, one on grey paper; ditto,

Lord Leighton

drapery; study for whole design, draped; ditto, nude figures.

“Michael Angelo nursing his Sick Servant.” Sketch for whole picture; two studies, head of dying servant; study of servant—figure; small study of whole picture; and four sheets studies of hands and draped arm (all on grey paper). Whole picture in pencil.

“David.” Sketch of whole picture, on grey paper; nude study; and head and hands.

“Salome.” Sheet of studies.

“Pastoral.” Sketch of whole picture.

“Ahab and Jezebel.” Study—head of Jezebel.

“Dante in Exile.” Sketch for whole picture.

“Roman Mother.” Study of head (various chalks).

“Decoration for a Ceiling.” Sketches for panels; studies of figures and dancing boy.

“Mother and Child.” A tracing.

“Archbishop blessing Women and Children.” Drawing pencil.

“Women imploring Victor.” Drawing on grey paper, and studies.

“Battle Scene,” with men and chariots. Sketch on grey paper.

“Capture of a Town” (German?). Drawing in pencil.

For “Dalziel’s Bible Gallery.” Three studies of figures—“Abram and the Angel,” “Samson on the Treadmill,” and “Death of the First-born.”

Landscapes. View of hills; Brescia Hills from Verona; “Subiaco—zum freundlichen Andenken an Karl Roesner, 17th October 1853,” all in pencil.

Miscellaneous Studies. Woman’s head, signed “Venezia, F.L., 1856”; wings; wing and head; woman seated; Cupid bending over; woman holding branch; and Cupid with quiver. The following on grey paper:—Sketches: Roman lady seated, Cupid bending over her, and man seated, playing a flute; two children; women with jars on their heads; man and woman; and

Appendix II.

hands and feet. Drawings: "Fig, Sept.;" "Nineteen Olds central line of leaf, light, near Bellosuardo, Sept. /56," all in pencil. Tracing: man, woman, and child.

F.—*In Passage.*

Wall painting, Lyndhurst Church. Studies: figure of Christ; figure praying; and heads, hands, and arms.

A Frieze "Music." Studies of figures seated; women; man's figure; girl on ground; drapery; and drapery and wreaths.

A Frieze "The Dance." Studies of figures; girl dancing; man and draperies.

"Samson and Delilah." Study of Samson and a leg, both in pencil.

"Helios and Rhodos." Eight sheets of studies, various in pencil on white paper.

"Actaea, the Nymph of the Shore." Various studies.

"And the Sea gave up the Dead." Two sketches for whole picture—one in pen-and-ink with an earlier idea; two studies for the picture, pen-and-ink on grey paper; four sheets studies, nude male figures; ten sheets studies, various; study, nude woman; and studies, two men's heads.

Woman and child, with pedestal and fruit; and a model—unnamed. Two drawings in pencil and Chinese white.

G.—*The Glass Studio.*

"Orpheus and Eurydice" (1864). Sketch of whole picture; studies of the same, and of figures.

"The Eastern Slinger" (1875). Studies—various, some on grey paper.

"Syracusan Bride leading Wild Beasts." Tracing of

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whole design; studies of figures, on grey paper; drawings of tigers, in pencil.

“The Garden of the Hesperides” (1892). Studies of nude figures; draped figures; two sheets of studies of draped figure, with bowl, and with nude study for “Summer Slumber.”

“Wedded” (1882). Small designs and studies of figures on grey paper.

“Phryne at Eleusis” (1882). Design of whole picture, on grey paper; small sketch, in pencil on a white envelope; studies, nude and draped, on grey paper.

“Summer Moon” (1872). Nude studies, on grey paper.

“The Sister’s Kiss” (1880). Study, on grey paper.

“Nausicaa” (1878). Sketch of whole picture, on grey paper; nude and draped studies; design for picture, with studies for “Winding the Skein,” etc.

“Cimabue Procession” (1855). Studies of drapery and patterns of dresses.

“Cimabue” and “Pisano.” Studies on grey paper for cartoons of mosaic figures, Victoria and Albert Museum.

“Hit!” Various studies.

The Jubilee Medal (1887). Studies for design.

Figures. *Studies*:—a child; girl seated; woman lying down, on grey paper; a model asleep; two figures—for Leighton’s last picture; three women holding bows; women descending steps; a woman asleep in a chair; a woman leaning upon a jar; old woman—“Canova’s Venus! Sic tempora mutantur! Roma”; sketch of a child; two sheets of studies of nude figures and draped figure asleep; —and, on grey paper, figures of men, woman with sick child; figures for illustrations; children in decorative frieze; Moorish garden; for “Samson on the Treadmill,” “The Spy’s Escape,” “Samson carrying the Gates,” “Samson and the Lion.”

Drawings in pencil:—Woman and child and heads; at Capri; fig-leaves; ditto, signed “Stalks and veins of

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leaves, L. T., Y. L., G. L., Capri /71"; branch of fig-tree, signed "Capri /59"; a monk dividing two enemies, signed "Ulm, F. L., 1852"; a baby's head, signed "F. Leighton, /50"; a tree, signed "Florence, 1854"; nine pages of studies of heads, costumes and camels, signed "Algiers, F. L., 1857"; a man's head, signed "F. L., 1853"; a head, signed "Vittoria, /53"; page of studies in a farmyard; a head, signed "Rinaldo degli Alleazzo, Florence (Uffizi), F. L., 1854"; woman in costume; traced outline of a man—written description of costume; full drawing of the same, signed "Zyther from Meran—too short—Joseph Kormutz." In pencil and colour-wash—A festive party ascending steps; players and a musician; wreathed head and studies of vines, signed "Pomegranates, Lucca-Bagni alla villa"; on grey paper, a model.

Portraits. On various papers—two with ruled lines; a lady with a fan; a woman, signed "Costume di Procida, Roma"; a gentleman—a slight sketch; ditto, different position; a lady seated; "a portrait."

Copies in pencil-outline. Two pages, signed "V. Capaccio"; two ditto, signed "L. Signorelli"—"1852, L. F., Giorgione"; three ditto, signed (1) "Simone Memmi Cap. Spagn., St. M. Nov. Florence, 1853, F. L." with written description of costume; (2) From the Marriage Feast of Boccaccio Adimari and Lisa Ricasoli, which took place in 1420 (Belle Arti, Firenze), "1853, F. L."—and other writing; (3) "Nozzi di B. Ad. and L. Ric. (B. A., Firenze), 1853, F. L."—with other writing; two ditto, signed "V. C., /53, F. L."; and one page, signed "Simone Memmi Cappella Spagnuoli (St. Maria Novella, Florence>"; Taddeo Gaddi, white and gold cap; Giotto, gold and green; Cimabue, gold flowers on white ground; Sim. Memmi, with grey beard, head dress—yellow hood with black lining, "Florence, 1853, F. L."

Miscellaneous. *Studies*—In a farmyard, pencil; branch of rose-tree and pigeons, pencil; foliage (3), heads (2); figure in Italian costume, signed "Montecelli, Roma,

Lord Leighton

/52"; head of a woman; head, signed "Gioconio, Roma, F. L., 1853"; head, signed "F. L., 1853"; head of a woman, signed "Mola di Greta, F. L."

Drawings—Head of Samson, signed "F. L., 1856"; a man; a head, signed "Beppino Dati (detto e Morelli), Roma, F. L., 1854."

On Screens in Glass Studio.

"The Spirit of the Summit" (1897). Various studies.

"Nausicaa." Studies of figures, different positions—on both sides of the sheets.

Illustration for "A Musical Instrument," by E. B. Browning. Studies.

Miscellaneous studies. Women with pitchers, women's figures; ditto draped—various positions; a wreathed head (a drawing).

Water-colour drawings from sketch-book. Views of Smyrna, Ephesus and Olympus, 1878.

On an Easel in Glass Studio.

"Paolo e Francesca" (1861). A study for whole picture on grey paper.

"Midsummer Night's Dream." Large design of various groups in pencil and water-colours.

Various. A study, "Oleanders," in pencil and water-colours on grey paper; decorative design for illustration in pencil and Chinese white on tinted paper; two sketches, signed "Giotto—Schuscht," and a drawing—boy attacking an eagle, in pencil and water-colours.

H.—Drawings, Studies, etc., unhung, on Tables, etc.

Drawings in pencil—A woman's head; "Bignonia variana and dead leaves"; Art, Music, Architecture

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etc.; architectural ornament; Grand Canal, Venice; heads—done in Algiers, 1868; woman's head, signed “F. L., Louise, /53”; little girl with ball; a man threatening another; four sketches of foliage; “Rhododendron buds, Kalmia Cataplia, pink-white, pink spots, heart green, star pink”; child's head, with woman and child embracing at the back, on sugar paper; woman and old man kneeling, pencil and Chinese white; Isaac blessing Jacob; an early design, pencil and wash.

Studies—Chair and drapery; Cupid, with doves, etc. (3), on grey paper; nude figure—sketch on back for design of an unfinished picture; nudes, man and woman; for “Sibyl” (1889); a head on grey paper; girl with arms outstretched holding a globe; for “Painter's Honeymoon”; girl with a violet; girl with a pitcher; antique juggling girl (1874); a study on grey paper; nude woman on a chair; ditto in red chalk on white paper; girl's head; and an early design in sepia.

Tracing of the design for “Girl feeding peacocks.”

N.B. The collection of original works—studies, drawings, sketches, etc., at Leighton House, number some 1120 items. Upwards of 600 are framed and hung upon the walls, whilst several hundreds are still uncatalogued and unframed, and not usually accessible to the public. As funds permit, the latter will be framed and circulated throughout the principal Schools of Art in the United Kingdom.

In addition to these original works by Lord Leighton there are also 112 photographic reproductions by Mr. F. Hollyer and Messrs. Dixon & Son. These were, with few exceptions, taken for Lord Leighton himself.

There are also proof engravings from twenty-eight of Lord Leighton's principal pictures. These were presented by the various holders of the copyrights.

For students and lovers of art the collection of so many characteristic works by Lord Leighton within the very walls of the beautiful house which he built and adorned—and where,

Lord Leighton

perchance, still lingers, silently and prayerfully, his earnest spirit to inspire his admirers and followers—affords unique opportunities for study and appreciation.

The dispersal of the collection and the diversion of the house to other and foreign purposes would be a calamity.

II. British Museum.

A.—*Drawings* (in pencil).

A Lantern of the Strozzi Palace, Florence, by Niccolo Caparra. Signed "F. L., Firenze, 1852."

Head of Machiavelli. Signed "F. L., Niccolo Machiavelli, Florence, 1854."

Study of Knapweed.

Study for the head of Giotto in the picture of "The Madonna of Cimabue carried in Procession." Signed "F. L., Agostino, Roma, 1853 (study for Giotto)."

Three studies of hands. Signed "F. L., Carlo Roma, 1854, troppo tozzo il palmo (the palm too stumpy)."

Study for a picture; "Ariadne abandoned by Theseus," with an elaborate frame, on tracing paper.

Study for the same picture and frame on blue paper heightened with white.

B.—*Studies* (in black and white chalk on brown paper).

Nude study of a girl examining stuffs; study for "Phoenicians bartering with Britons," wall decoration of the Royal Exchange.

A chair with a robe thrown over it; study for decoration at No. 1 South Audley Street.

Two studies for "Wedded"; nude study of the bride's figure, and study for the complete design.

"The Tragic Poetess"; study for the picture.

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Study of a woman seated, looking over her shoulder; for
“Twixt Hope and Fear.”

Study of drapery for a seated figure.

Study for portrait of A. B. Freeman-Mitford, Esq.

Study for portrait of Lady Sibyl Primrose.

Study for decoration made for Mr. Marquand, New York.

Study of a child seated on the ground holding a mirror; for
“The Bracelet.”

Study for “The Spirit of the Summit.”

Two studies (side and front view) for the draped statue in
the background of “Summer Slumber.”

Rizpah defending the hanged body of one of her sons;
study for the picture.

Clytie kneeling to the setting sun, study for the picture.

Persephone restored to Demeter from Hades; study of the
figure, and study of part of the drapery for “The
Return of Persephone.”

Two studies of “Hit!”

Studies for the “Bath of Psyche,” “Farewell” (1893), and
“Perseus and Andromeda.”

A group of two little girls asleep; study for “Cymon and
Iphigenia.”

Helen and her two handmaids on the walls of Troy; study
for “Helen of Troy,” black and white chalk on blue-
grey paper.

Study of a man slinging, and two smaller studies of the
same figure in a different attitude; for the “Egyptian
Slinger.” The completed picture carried out the
conception embodied in the principal study on this
sheet.

The Suppliant; study of a man’s arms with hands clasped
on his breast; and a small study of the figure.

Sheet of studies; Italian youth playing a guitar; Diana;
an old man, etc.

Studies of hands, and slight study of a girl’s head; for
“Lieder ohne Worte.”

Mother and child with a cat.

Mother and child with tambourine.

Mother and children. The last three designs, dating from
about 1859, were not carried further.

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Study of an Italian waiter in Rome. Black chalk on warm grey paper heightened with white.

The Death of Brunelleschi; study for the picture painted about 1851 and now in the Steinle Institute, Frankfort. Charcoal.

Study for knapweed, thistles, and teazles. Oil-colours on canvas.

N.B.—The studies and sketches are kept in portfolios in the Print-Room, but students and art-lovers will have no difficulty in examining them.

III. Victoria and Albert Museum, South Kensington.

A.—Drawings (in pencil).

"Cimabue Procession." Three hands, inscribed "Lorenza, Roma, F. L., 1853"; four hands, inscribed "Carlo, Roma, F. L., 1854"; three hands, inscribed "Roma, F. L., 1854"; three hands, one holding a scroll and another drapery, inscribed "Lorenza, Roma, F. L., 1853"; figure of Giotto, with studies of shoes, inscribed "Roma, Agostino, F. L., 1853"; figure of a boy in the left corner of picture—at the back, two studies of drapery.

Plant-life. Small flowering plant, inscribed "Flowers yellow, stems warm greenish Capri rocks, 1859"; stem of a tree; stem of a fig-tree; trees various; ditto, inscribed "Boulogne, F. Leighton, 1849"; beech-trees, inscribed "Fontainebleau. The leaf of the tree sometimes grows in fours, two large and two small, forming a cross. F. L., 1855," Chinese white; three, one shaded and two in outline, lemon-blossom, inscribed "Lemon-blossom, Capri, 1859."

Architecture. Portion of Mrs. Browning's tomb, Florence; a house at Venice, inscribed "Venice, F. L., 1852"; portion of a capital of square pillars supporting an iron screen round the tomb of Massimo II., della Scala, Verona, inscribed "Scalig., Verona, F. L., 1853";

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monument to Giuglielmo da Castelbianco (died 1320) over gateway of the Church of St. Anastasia, Verona, inscribed "Tombs at Verona, F. L., 1852" (with water-colour wash); an Italian hillside town—on the back a study of trees, inscribed "Arriccia"; portions of Mrs. Browning's tomb, inscribed "Scala la gesta parte?" (slightly touched with water-colours).

Various. Head of a man wearing a cap, inscribed "Stefano, Roma, F. L., 1853"; head of a woman wearing a cap, inscribed "F. L., 1850"; men ploughing with oxen, on tracing paper; children's arms, heads, etc.; heads, figures, and a camel; a hand on the finger-board of a stringed instrument; a draped figure for "County Paris finding Juliet"; an upraised arm; lower part of a reclining figure; and pigeons.

On Wood—for Book Illustration. "Cain and Abel."

B.—*Studies* (in black and white chalk on blue paper).

"Plague of Florence." Studies of figures.

"Egyptian Slinger." Four studies, man and sling.

"Electra at the Tomb." Two studies.

"Hercules Wrestling with Death." Two studies.

"Daphnephoria." Draped figures, two studies—upraised hands, a reclining figure; at the back study of four hands.

"County Paris finding Juliet," a man carrying a dish, Chinese white.

Various. Four bending figures; woman seated—bending over child; man ploughing with a team of oxen; seven figures and a left arm; a mother seated in a chair with her baby in a cradle by her side; draperies, three studies; design for the reverse of Queen Victoria's Jubilee Medal, 1887, on brown paper; Mrs. Browning's tomb—various elevations and details, Chinese white; standing figure of a woman, inscribed "Sonnino"—at the back rough sketch of a seated woman, in black chalk; sketch for address from Royal Academy to

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Queen Victoria, 1898 Jubilee; costumes—three standing figures and details, in ink.

C.—Water-colours. Sketch for priest's vestment (sometimes ascribed to William Burgess); two bands on vestment; window-hanging—three sketches; and design of candle-stick all in "Cimabue Procession"; profile of child standing (finished picture).

D.—Cartoons. For "The Arts of War" and "The Arts of Peace." For figures of "Cimabue" and "N. Pisano"—mosaics in the Italian Court.

N.B.—The Collection numbers fifty-seven items. They were purchased at Lord Leighton's Sale in 1896 for £135 18s. It is very difficult to view this Collection because the various sheets are in great demand as loan exhibits to Schools of Art. Selections are, however, from time to time exhibited in the National Art Library at the Museum.

Appendix III.

Leighton as a Painter.

NEVER in British Art has such cunningness of modelling been achieved by any painter. People say Leighton's nudes are waxy, and even Watts once asked him, "Why don't you mix your colours with champagne?" It is a very fortunate thing that he did nothing of the sort. Leighton painted his carnations precisely as did the great Venetians. His "flesh tints," says Poynter, "are remarkably luminous in colour."

Heads and hands and feet and hair were treated quite as finely as they were by the greatest Masters. There is much in Leighton's portraits which indicates the happy influence of Andrea del Sarto, "the Faultless Painter."

From Raphael he learned the distinction of relief-painting and sweetness of expression, and Michael Angelo gave him fullness of figure and nobility of character.

Drapery—whether the thick stuffs of Italy or the thin textures of Greece—found in Leighton a supreme artist. Every fold and crease had its separate shade and value, whilst the colours are in exact accord with the complexions of his figures. His guides were Leonardo da Vinci and perhaps indirectly Watteau.

Landscape and sea-pieces, with architectural details, found in Leighton a beautiful and correct delineator—some of his backgrounds are on a level with the work of Perugino and Turner.

In atmospheric effect, chiaroscuro, and the use of local colours Leighton has few superiors.

As a colourist he was original and efficient. His palette was select and varied. His colour-scheme presents four distinct

Lord Leighton

characteristics—1, Pathos, 2, Poetry, 3, Expression, and 4, Harmony.

Titian once said, "Quality is colour": this, too, was Leighton's opinion.

In his two grandest compositions—"Cimabue's Madonna" and "The Daphnephoria"—we have, in the first, the full gamut of the strong colours of Italy, and in the second, the complete sequence of the softer hues of Greece. They, together with the "Arts of War" and "Arts of Peace," display convincingly the Alpha and Omega of Leighton's Art.

Fresco-painting is a rare thing in Great Britain. Accidents of climate, as well as want of knowledge in the people, have kept back this beautiful and useful art.

The media Leighton employed in his mural decorations were copal varnish—mixed with oil of lavender, wax, and resin. The treatment of the wall was all-important. Leighton first covered it with a porous stucco, so that the colours might be absorbed at once; next it was washed with a mixture of gum-elemia juice, white wax, oil of spike-lavender, artist's copal, and turpentine. By this spirit-fresco method, as it was called, the colours are locked up in the media.

LIST OF THE CHIEF OIL-PAINTINGS AND FRESCOES OF LORD LEIGHTON.

NOTE.—The size of canvas is in inches. R.A. = Royal Academy; R.S.B.A. = Royal Society of British Artists; G.G. = Grosvenor Gallery; D.G. = Dudley Gallery; N.E. = Not exhibited. The asterisk in the first column indicates works at the Winter Exhibition of the Royal Academy in 1897.

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
Portrait of himself	1846 ?	Sir C. V. Stanford, Mus. Doc. N.E.	—
*Cimabue Finding Giotto in the Fields of Florence	1848 49½ × 37	T. W. Bacon, Esq., Steinle Institute, Frankfort	—
Othello and Desdemona	1849 ?	Steinle Institute, Frankfort	—
Duel between Romeo and Tybalt	1850 37 × 50	F. Moody, Esq., Steinle Institute, Frankfort	—
Death of Brunelleschi	1851 ?	Steinle Institute, Frankfort	—
The Pest in Florence (water- colour)	1851 ?	N.E.	—
*A Persian Pedlar	1852 13½ × 11	N. F. Robertson, Esq. N.E.	—

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
*Portrait of Miss Laing	1853 $4\frac{1}{2} \times 29$	Lady Nias N.E.	—
*Cimabue's Madonna carried in Procession through the Streets of Florence	1855 $87\frac{1}{2} \times 205$	H.M. the King R.A.	Photogravure, Fine Art Society, 1898
Reconciliation of the Mon- tagues and Capulets	1855 ?	[In America ?]	—
Orpheus in Hades	1855 $10\frac{1}{4} \times 14\frac{1}{4}$	James Knowles, Esq. Paris International Exhibition	—
Triumph of Music	1856 80×110	R.A.	—
*Salome, Daughter of Herodias	1857 $44\frac{1}{2} \times 25$	H. T. Makings, Esq. Paris Int. Exhibition	—
*The Mermaid	1858	Mrs. Watney	—
*County Paris claims his Bride (Feigned Death of Juliet)	$26\frac{1}{2} \times 18\frac{1}{2}$	R.A.	—
“Pan,” and “Nymph with Cupid”	1858 ?	Wm. Rylands, Esq. R.A.	—
Sunny Hours	1859 ?	R.S.B.A.	—
*La Nanna—a Roman Lady	1859 ?	Edwin Lawrence, Esq. R.A.	—

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"Giacinta," and "Stella"	1859 ?	H.M. the King N.E.
*Piavano	1859 23 x 20	R.A. R.S.B.A.
Samson and Delilah	1859 ?	?
Capri—Sunrise	1860 ?	R.A.
Paolo and Francesca	1861 ?	?
A Dream	1861 ?	R.A.
Lieder ohne Worte	1861 ?	R.A.
Capri—Paganos	1861 ?	?
"J. A." — a study	1861 ?	R.A.
*Portrait of Mrs. Sutherland-Orr	1861 23 x 18	Mrs. Sutherland-Orr Orr
*Portrait of Mr. J. H. Walker	1861 23 x 17	H.M. the King N.E.
Odalisque	1862 ?	?
*The Star of Bethlehem	1862 60 x 23½	T. B. Holmes, Esq. R.A.
The Sisters	1862 ?	?
The Duet	1862 ?	R.A.

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Subject.	Date and Size.	Owner and Where Exhibited.	Reproduced.
*Michael Angelo nursing his Dying Servant	1862 43 x 36	G. M. Smith, Esq. R.A. ?	Photograph by F. Hollyer
Sea-echoes	1862 ?	R.A. ?	—
Rustic Music	1862 ?	N.E. ?	—
Jezebel and Ahab	1863 ?	R.A. ?	—
*Eucharis	1863 32½ x 22 1863	Mrs. Stevenson Clarke R.A. ?	Mezzotint by Charles A. Tomkins, 1896
Girl Feeding Peacocks	1863 ?	R.A. F. A. White, Esq. ?	—
An Italian Crossbow-man	1863 51 x 24½	F. A. White, Esq. ?	—
Dante in Exile	1864 ?	R.A. ?	—
*Orpheus and Eurydice	1864 49 x 42	Francis Reckitts, Esq. R.A. ?	Photogravure, 1887
*Golden Hours	1864 36 x 48	The Lord Davey R.A. ?	Photograph by F. Hollyer
*Portrait of Miss Lavinia T'Anson	1864 12½ round	E. B. I'Anson, Esq. R.A. ?	—
*David	1865 37 x 47	Mrs. Leathart R.A. ?	—
Mother and Child	1865 ?	R.A.	—

Appendix III.

Widow's Prayer	1865 ?	R.A. ?	Mezzotint by Richard Josey, 1879; Photogravure by H. Graves & Co.
Helen of Troy	1865 ?	R.A. ?	—
In Saint Mark's	1865 ?	R.A. ?	—
The Painter's Honeymoon	1866 ?	R.A. ?	—
Portrait of the Countess of Carlisle	1866 ?	The Earl of Carlisle N.E.	—
Portrait of Mrs. James Guthrie	1866 ?	Mrs. J. Guthrie R.A.	—
Syracusian Bride leading Wild Beasts in Procession to the Temple of Diana	1866 ?	[In America ?] R.A.	—
The Wise and Foolish Virgins	1866 ?	A decorative fresco in Lyndhurst Church, Hampshire	—
*Pastoral	1867 $5\frac{1}{2} \times 26$	James Ashton, Esq. R.A.	—
*Greek Girls Dancing	1867 34×45	H. Philipson, Esq. R.A.	Photograph by F. Hollyer
The Knucklebone-player	1867 ?	?	—
*A Roman Mother	1867 24×19	Professor G. Aitchison, R.A. son, R.A.	—
*Venus disrobing for the Bath	1867 $79 \times 35\frac{1}{2}$	A. Henderson, Esq. R.A.	Photograph by F. Hollyer
*Portrait of Mrs. J. H. Walker	1867 18×16	J. H. Walker, Esq. N.E.	—

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
Jonathan's Token to David	1868 ?	?	—
* Ariadne abandoned by Theseus	1868 45 × 62	W. J. Pirrie, Esq. R.A.	—
* Acme and Septimus	1868 37½ round	Mrs. Newall R.A.	—
* Actæa, Nymph of the Shore	1868 22 × 40	E. Layton, Esq. R.A.	—
* Portrait of John Martineau, Esq.	1868 23½ × 19½	John Martineau, Esq., R.A.	—
* Portrait of Mrs. S. P. Cockerell	1868 23½ × 19½	Mr. S. P. Cockerell R.A.	—
* St. Jerome	1869 72 × 55	Diploma Gallery R.A.	—
* Dredalus and Icarus	1869 53½ × 40½	A. Henderson, Esq. R.A.	Photograph by F. Hollyer
* Electra at the Tomb of Agamemnon	1869 59½ × 29	Mrs. Watney R.A.	—
* Helios and Rhodos	1869 65½ × 42	Mrs. Watney R.A.	—
* A Nile Woman	1870 21½ × 11½	H.M. the King R.A.	—
A Study	1870 ?	R. S. B.A.	?

Appendix III.

*Hercules wrestling with Death for the Body of Alcestis	1871 $54\frac{1}{2} \times 104\frac{1}{2}$	Sir Henry Bernhard Samuelson, Bart. R.A.	Photogravure by Walker & Boutall
*Cleoboulos instructing his daughter Cleobouline	1871 $24 \times 37\frac{1}{2}$	E. N. Buxton, Esq. R.A.	—
Greek Girls picking up Pebbles by the Sea-shore	1871 ?	Right Hon. Joseph Chamberlain, M.P. N.E.	—
Three Sketches—At Assiut, Luxor, and Cairo	1871 ?	R.S.B.A.	—
*After Vespers	1872 $43 \times 27\frac{1}{2}$	E. N. Buxton, Esq. R.A.	—
*Summer Moon	$39\frac{1}{2} \times 50\frac{1}{2}$	R.A.	Photogravure by Colnaghi Brothers
A Condottiere	1872 ?	Birmingham Municipal Art Gallery R.A.	—
The Captive	1872 ?	R.S.B.A.	—
An Arab Café, Algiers	1872 ?	R.S.B.A.	—
Portrait of Rt. Hon. Edward Ryan, P.C.	1872 ?	R.A.	Engraved for <i>The Graphic</i>
Industrial Arts as Applied to War	187276×177	Decorative Lunette, Victoria and Albert Museum	—
*Weaving the Wreath	1873 ?	Mrs. George Holt R.A.	—
*Moretta	$20\frac{1}{2} \times 14\frac{1}{2}$	Joseph Ruston, Esq. R.A.	Etching and Mezzotint by S. Cousins, R.A., 1875

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
A Roman Vittoria Industrial Arts as Applied to Peace	1873 ? 1873 ? 1873 76 x 177	?	— — Etching by A. Gilbert, 1887
* A Moorish Garden	1874 41 x 40	Newlyn Art Gallery R.S.B.A. Decorative Lunette, Victoria and Albert Museum	Executors of Sir J. W. Pease, Bart., M.P. R.A.
2 * Antique Juggling Girl Old Damascus—Jews' Quarter	1874 41½ x 24 ?	G. H. Hodges, Esq. R.A. ?	— — —
38 Clytemnestra watching for the Return of Agamemnon Four Sketches — Annarella, Ana-Capri. Rubinella- Capri. Lemon-tree, Capri. Court of Palace, Venice	1874 ?	Leighton House R.A. ?	— — —
* Egyptian Slinger	1875 59½ x 43 1875 15½ x 9½	The Lord Davey R.A. R. K. Hodgson, Esq.	Photogravure by H. Oakes-Jones Mezzotint by Gerald Robinson R.A.
* Little Fatima			

Appendix III.

*Interior Grand Mosque, Damascus	1875 62 x 47	The Lord Armstrong R.A.
*Portrait of Mrs. H. E. Gordon Venetian Girl	1875 35½ x 37 1875 ?	H. E. Gordon, Esq. R.A. ? R.A.
Florentine Youth	1875 ?	R.S.B.A. ?
Ruined Mosque, Damascus	1875 ?	R.S.B.A.
*The Daphnehoria	1876 89 x 204	Photogravure by Fine Art Society (30 x 13), 1897
*Portrait of Sir Richard Burton Teresina	1876 23½ x 19½	Geo. McCulloch, Esq. R.A. National Portrait Gallery R.A.
Paolo	1876 ?	R.A. ?
*The Music Lesson	1877 36½ x 37½	E. M. Denny, Esq. R.A.
*Portrait of Miss Mabel Mills	1877 23 x 19	The Lord Hillingdon R.A.
Portrait of H. E. Gordon, Esq.	1877 23½ x 19	H. E. Gordon, Esq. G.G.
*Study of a Child	1877 24 x 28 ?	Mrs. George Holt R.A. ?
An Italian Girl		G.G.

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
A Study	1877 ?	?	—
*Nausicaa	1878 $57\frac{1}{2} \times 25\frac{1}{2}$	Sir H. D. Davies, M.P.	—
*Winding the Skein	1878 $39\frac{1}{2} \times 63\frac{1}{2}$	R.A. ?	Photogravure by Fine Art Society (15×24), 1884 —
Serafina	1878 ?	R.A. ?	—
A Study	1878 ?	R.A. ?	Mezzotint by T. L. Atkinson, 1878 —
Two Sketches—The Sierra: Elviza in the Distance, and The Sierra: Alhambra	1878 ?	R.A. ?	—
*Portrait of Miss Ruth Stewart- Hodgson	1878 $50\frac{1}{2} \times 35\frac{1}{2}$	Jas. S. Watson, Esq. G.G.	Photograph by H. Dixon & Son —
*Elijah in the Wilderness	1879 $91 \times 81\frac{1}{2}$	The Corporation of Liverpool R.A.	—
*Neruccia	1879 $19 \times 81\frac{1}{4}$	Mrs. C. E. Lees R.A.	—
Blondina	1879 ?	?	Mezzotint by S. Cousins, R.A. ($12\frac{1}{2} \times 9\frac{1}{2}$), 1881 —
Caterina	1879 ?	R.A. ?	—

Appendix III.

Amarilla		1879	?	?	R.A.
A Study		1879	?	?	R.A.
Portrait of Signor Giovanni Costa		1879	?	?	R.A.
Portrait of the Countess Brownlow		1879	?	?	R.A.
Three Sketches—(1) The Carrara Hills; (2) Street in Lerici; and (3) A Study in Sketches—Via Bianca, Capri; On the Terrace, Capri; Nicandra; Archway in Algiers; Ruins of a Mosque, Damascus; Near Damascus; View in Granada; Donkey, Egypt (2); Study of a Head		1879	?	(2) Wickham Flower, Esq.	R.S.B.A.
The Light of the Harem		1880	?	?	G.G.
*The Sister's Kiss		60 x 33 1880 48 x 21½	?	R.A.	W. B. Greenfield, Esq.
Psamathe		1880	?	?	R.A.
*Iostephane		36 x 24 1880	?	James Mason, Esq.	R.A.
*The Nymph of the Dargle		37 x 19 1880 29½ x 10	?	The Viscount Powerscourt	Photogravure, 1897 R.A.

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
Nine Sketches — Rubinella; Head of Urbino; A Contrast; Pozzo Corner, Venice; Garden at Capri; Jack and his Can of Cider; Painter's Honeymoon; Winding the Skein; Bargello Steps, Florence Elisha raising the Son of the Shunammite	1880 ?	?	—
* An Idyll	1881 $4\frac{1}{2} \times 8\frac{1}{4}$	Mrs. Watney R.A.	Photogravure by F. Hollyer for Lord Leighton, 1881; Photo- graph by H. Dixon & Son
* Whispers	1881 $4\frac{1}{8} \times 3\frac{1}{2}$	Mrs. Watney R.A.	Photograph by F. Hollyer for Lord Leighton, 1881
* Bianca	1881 $18 \times 12\frac{1}{2}$	Arthur Lucas, Esq. R.A.	Photogravure by A. Tooth & Sons (24 x 13), 1893
Viola	1881 ?	?	Mezzotint by T. G. Appleton, 1897 ($16\frac{1}{8} \times 13\frac{3}{4}$); Photogravure by Fine Art Society, 1884 ($8\frac{3}{4} \times 12\frac{3}{4}$)
Portrait of Himself	1881 ?	R.A. Uffizi Gallery, Florence	Mezzotint by F. H. Every, 1882 Photograph by Mr. Lucas, 1881
* Portrait of Mrs. Stephen Ralli	1881 48×33	R.A. Mrs. A. S. Ralli R.A.	—

Appendix III.

Portrait of Mrs. Algernon Sartoris	1881	?	G. G. R.A.	James Mason, Esq.	?	Photogravure by Fine Art Society (22½ x 16½), 1884
*Day-dreams	1882	?	[In America?]	R.A.		Autotype by Fine Art Society (19½ x 11)
Phryne at Eleusis	47½ x 35½	?	R.A.			Etching by Leopold Flameng (16½ x 9), 1887; Mezzotint by George Every (28⅔ x 15⅔), 1900;
Wedded	86 x 48	?	R.A.			Statuette by G. B. Amendola (29 inches high); Photograv- ure by the Fine Art Society (23 x 13)
	1882	?	C. Churchill, Esq. R.A.			—
Antigone	1882	?	R.A.			Photograph by H. Dixon & Son
Melition	1882	?	R.A.			—
“And the Sea gave up the Dead which was in it,”	1882	?		Decorative design for St. Paul’s Cathedral		—
Zeyra	1882	?	R.A.			Mezzotint by S. Cousins, R.A. (10⅔ x 12½), 1883
*Portrait of Mrs. Mocatta	1882	?	F. A. Lucas, Esq. N.E.			—
The Dance	23½ x 19½	?		Decorative Frieze for J. Stewart-Hodgson, Esq., 1 South Aud- ley Street, W.		
*Vestal	1883	?	R.A.			—
	24½ x 17		Mrs. Lucy Cohen R.A.			Mezzotint by J. D. Miller, 1885

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
*Kittens	1883 48×31½	E. M. Denny, Esq. R.A. ?	—
Memories	1883 ?	Professor Joachim N.E. R.A.	Mezzotint by J. D. Miller, 1887
*Portrait of Miss Nina Joachim	1883 16×13	Sir W. E. Cuthbert Quilter, Bart. R.A.	Photogravure by Fine Art Society (27½×13½), 1885; Photograph by H. Dixon & Son
*Cymon and Iphigenia	1884 64×129	H. Joachim, Esq. R.A. ?	Mezzotint by J. D. Miller (13×11), 1888
*Letty	1884 18×15½	R.A. ?	—
A Nap	1884 ?	R.A. ?	—
Sun-gleams	1884 ?	R.A. ?	—
Music	1885 ?	Decorative Frieze for J. Stewart-Hodgson, Esq., 1 South Aud- ley Street, W. R.A. ?	—
"Serenely wandering in trance of sober thought," Phoebe	1885 46×27 1885 ?	R.A. Sir John Pender R.A.	Photograph by Mr. F. Hollyer Photogravure by the Berlin Photographic Co. (14½×16¾; Photograph by H. Dixon & Son

Appendix III.

*Portrait of Mrs. A. Hitchens	1885 26½ × 20½	A. K. Hitchens, Esq.	—
Portrait of the Lady Sibyl Primrose	1885 ?	The Earl of Rose- bery, K.G. R.A.	—
A Study	1885 ?	R.A.	—
Tombs of Muslim Saints; Mountains near Ronda Puerta de los Vientos Ceiling for Music-room	1885 ?	G.G. R.S.B.A.	—
Gulnihal	1886 ?	Decorative Design for H. Marquand, Esq., N.Y.	Photograph by Mr. F. Hollyer
*The Jealousy of Simoetha, the Sorceress	1887 35½ × 55½	Count Clarence von Rosen	R.A.
*The Last Watch of Hero, with a Predella "Leander," 12½ × 29½	1887 62½ × 35½	The Corporation of Manchester	Photogravure, 1897
*Queen Victoria's 1887 Jubilee Medal	1887 ?	R.A.	Photograph by Mr. F. Hollyer for Lord Leighton, 1887
Girl—with blue eyes and golden hair	1887 ?	[Relief-design for the reverse] R.A.	—
*Captive Andromache	1888 77 × 160	The Corporation of Manchester	Photogravure by the Berlin Photo- graphic Co. (16½ × 34½)

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
*Portrait of Amy, Lady Coleridge	1888 42 \times 39 $\frac{1}{2}$	Amy, Lady Coleridge R.A. ?	—
*Portraits of the Misses Stewart-Hodgson	1888 47 \times 39 $\frac{1}{2}$	N.E. W. E. Watson, Esq. R.A.	Photogravure by Messrs. A. Tooth & Sons (25 $\frac{3}{4}$ \times 15 $\frac{1}{2}$), 1897
*Sibyl	1889 59 \times 34	E. M. Denny, Esq. R.A.	Mezzotint by J. D. Miller (21 \times 13), 1893
*Invocation	1889 54 \times 33 $\frac{1}{2}$	J. M. Fraser, Esq. R.A. ?	Photogravure by the Berlin Photographic Co., 1881
Greek Girls playing at Ball	1889 45 \times 78	F. A. Lucas, Esq. R.A. ?	—
Elegy	1889 ?	F. A. Lucas, Esq. R.A. ?	Photogravure by Messrs. A. Tooth & Sons (25 $\frac{1}{2}$ \times 11 $\frac{1}{4}$), 1891
*Portrait of Mrs. F. A. Lucas	1889 23 $\frac{1}{2}$ \times 19 $\frac{1}{2}$	National Gallery of British Art (Tate Gallery) R.A.	Photogravure by the Berlin Photographic Co. (27 \times 7); Carbon-type by Autotype Co., July 9, 1903
Solitude	1890 ?	W. J. Pirie, Esq. R.A.	Photograph by Mr. F. IIollyer, for Lord Leighton, 1890
*The Bath of Psyche	1890 75 \times 24 $\frac{1}{2}$	Sir John Aird, M.P. R.A.	—
*Tragic Poetess	1890 63 \times 34	—	—
*The Arab Hall	1890 33 \times 16	—	—

Appendix III.

*Perseus and Andromeda	1891 9 $\frac{1}{2}$ × 5 $\frac{1}{2}$	Messrs. A. Tooth & Sons R.A.	Photogravure by the Berlin Photographic Co. (20 × 16); Photograph by H. Dixon & Son
*Return of Persephone	1891 7 $\frac{1}{2}$ × 5 $\frac{1}{2}$	The Corporation of Leeds R.A.	Photogravure by Fine Art Society (21 × 16), 1891; Photograph by H. Dixon & Son
*Portrait of A. B. Freeman-Mitford, Esq., C.B.	1891 4 $\frac{1}{2}$ × 3 $\frac{1}{2}$	A. B. Freeman-Mitford, Esq., C.B. R.A.	Photogravure by the Berlin Photographic Co. (16 $\frac{1}{2}$ diam.); Cartouche by Autotype Co., July 9, 1903
*“And the Sea grave up the Dead which was in it,”	1892 9 $\frac{1}{2}$ round	National Gallery of British Art (Tate Gallery) R.A.	Photogravure by A. Tooth & Sons (24 diam., round), 1893
*The Garden of the Hesperides	1892 Round (66 diam.)	G. McCulloch, Esq. R.A.	Photogravure by H. Graves & Co., 1893; Photograph by H. Dixon & Son
*Clytie	1892 3 $\frac{1}{2}$ × 5 $\frac{1}{2}$	C. B. Marlay, Esq. R.A.	Photogravure by the Berlin Photographic Co. (20 $\frac{1}{2}$ × 15)
*Bacchante	1892 2 $\frac{1}{2}$ × 2 $\frac{1}{2}$	J. E. Reiss, Esq. R.A.	—
At the Fountain	1892 ?	?	Percy Marsden, Esq. R.S.B.A.
Phryne at the Bath	1892 24 × 12	?	?
St. Mark's, Venice; Malin Head, Donegal; Interior of St. Mark's; Rizpah (small study); Doorway, north aisle, St. Mark's	1892 ?	R.S.B.A.	—

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
* Hit!	1893 29×22	Elliot Rees, Esq. R.A.	Etching by G. A. Murchon and C. O. Murray, 1893; Photo- graph by H. Dixon & Son
* Farewell	1893 63×26½	J. Senior, Esq. R.A.	Photogravure by A. Tooth & Sons (25½×11), 1894
* Atalanta	1893 26½×19	H. J. Veitch, Esq. R.A.	Photogravure by the Berlin Photo- graphic Co. (12×8½)
* Corinna of Tanagra	1893 47½×21	S. G. Holland, Esq. R.A.	Photogravure by Messrs. H. Graves & Co., 1894; Photograph by H. Dixon & Son
Rizpah	1893 36×52	A. J. Leslie, Esq. R.A. ?	Photograph by Cassell & Co.
The Frigidarium	1893 ?	R.A.	Photogravure by Messrs. H. Graves & Co., 1894; Photograph by H. Dixon & Son
* The Spirit of the Summit	1894 77½×39½	Robert English, Esq. R.A.	Photograph by H. Dixon & Son
* Fatidica	1894 59½×43	W. H. Lever, Esq. R.A.	Photogravure by T. Agnew & Sons, 1894
* The Bracelet	1894 59½×23	James Weston, Esq. R.A.	Photogravure by T. Agnew & Sons, 1894
* Summer Slumber	1894 45½×62	Hilton Phillipson, Esq. ?	Mezzotint by J. D. Miller (17¾× 23¾), 1896; Photograph by H. Dixon & Son
At the Window	1894 ?	R.A.	

Appendix III.

Wide, Wondering Eyes	J. Arnott, Esq. N.E.
Gibraltar, from San Roque; Fiume Morto — Gombo, Pisa; Acropolis, Lindos;	J. Arnott, Esq. N.E.
the Roman Campagna, Monte Soracte in the dis- tance	R.S.B.A.
Flaming June	Mrs. Watney R.A.
"Twixt Hope and Fear	John Musker, Esq. R.A.
Lachrymae	[In America?] R.A.
The Listeners	?
A Study	R.A.
Phoenicians bartering with Britons	Decorative Design for Fresco, Royal Ex- change, London R.A.
Boy with Pomegranate	?
Miss Dorothy Dene	G.G.
Acqua Certosa, Rome; Hills seen from Ronda; Rocks, Malin Head, Donegal; Tiemçen, Algiers	N.E. ?
	R.S.B.A.

Lord Leighton

SUBJECT.	DATE AND SIZE.	OWNER AND WHERE EXHIBITED.	REPRODUCED.
Candida	1896 21 x 41 ¹ / ₂ '95-'96 25 ¹ / ₂ x 19 ¹ / ₂ '95-'96 27 x 20 ¹ / ₂ '95-'96 Round (74 diam.) '95-'96 61 ¹ / ₂ x 55 ¹ / ₂	A. Wood, Esq. N.E. Elliot Lees, Esq. N.E. Mrs. Harvey N.E. The Corporation of Leicester N.E. James Knowles, Esq. R.A. N.E.	Mezzotint by William Henderson (14 x 9 ¹ / ₂), 1898 Photograph by H. Dixon & Son — — — Mezzotint by Scott Bridgewater (18 ¹ / ₂ x 21 ¹ / ₂), 1897; Photogravure by the Fine Art Society (21 x 18), 1897
* A Fair Persian†			
* A Vestal†			
Prometheus, on Pegasus with the Head of Gorgon†			
* Clytie			

† Left unfinished at Lord Leighton's death.

N.B.—With respect to the column in the above table entitled “Reproduced,” it is important to record Leighton’s dislike for engravers and engraving of every sort and kind.

Mr. Algernon Graves says—“Leighton was very proud of his pictures, and he was always most unwilling that they should be reproduced as engravings. He used to say that he considered that even the best examples came very far short of giving the artist’s full values, and thereby did him a considerable injustice. Inferior workmanship failed absolutely to realize the original. He also understood quite well the temptation which existed to make their plates representative rather of the painter’s pencil and brush.”

The number therefore of paintings by Leighton which have come into the engravers’ hands is very small.

On the other hand, photography had not the same objections which engraving involves. By this process—or variety of processes—the painter's art was capable of accurate reproduction—so far as form, at least, was concerned.

Still Leighton was very tenacious about this style of reproduction. He only permitted one or two photographers to have access to his studio, and even they—Mr. F. Hollyer and Messrs. H. Dixon & Son—were allowed to work only under his strict instruction and personal observation. "He did not wish," he said, "his pictures to be hung up in every cheap and vulgar print-shop all over the country!"

ADDENDA.

In addition to the pictures enumerated in the foregoing list, the following canvases deserve record.

Subject.	SIZE.	OWNER.	REPRODUCED.
251 A Noble Lady of Venice of the Sixteenth Century	34 x 25 $\frac{1}{2}$	The Lord Armstrong	Carbontype by Autotype Co., 1893
Portrait of Miss May Sartoris	59 x 34	H. E. Gordon, Esq.	—
Portrait of Ed. T'Anson, Esq.	35 $\frac{1}{2}$ x 27 $\frac{1}{2}$	E. B. T'Anson, Esq.	—
Lady with Pomegranates	34 x 25 $\frac{1}{2}$	Mrs. S. Clarke	—
Bianca	23 x 19	H. M. the King	—
Head of a Girl	18 x 14	H. M. Queen Alexandra	—
Head of an Arab	17 $\frac{1}{2}$ x 14 $\frac{1}{2}$	G. H. Hodges, Esq.	—
Corona	12 x 9 $\frac{1}{2}$	E. N. Buxton, Esq.	—
Head of a Girl	16 $\frac{1}{2}$ x 11	J. W. Knight, Esq.	—
Head of a Girl	15 x 10 $\frac{1}{2}$	J. Ruston, Esq.	—
Two Venetian Noblemen	38 $\frac{1}{2}$ x 28 $\frac{1}{2}$	H. E. Gordon, Esq.	—
Portrait of Lady Clementina Mitford	46 $\frac{1}{2}$ x 38 $\frac{1}{2}$	A. B. Freeman-Mitford, Esq.	—
Study of Trees at Cliveden	17 x 10 $\frac{3}{4}$	C. Val Prinsep, R.A.	—

Lord Leighton

The above were exhibited at Burlington House in the winter of 1897. The dates of painting are uncertain, and they were not sent to any annual exhibition—Royal Academy or other.

The following are names only—"Reverie," "Meditation," "Innocence," "Persian Water-carrier," "The Bather," "Tobit and the Angel," "Dorothea,"¹ "Yasmeenah,"² "Cherries,"³ "Faith,"⁴ "Nerissa," and "Melittion,"⁵ "Anita"⁶ ($12 \times 8\frac{1}{2}$; H. Lucas, Esq.), "Janita" ($10\frac{1}{2} \times 7\frac{3}{4}$; E. N. Buxton, Esq.), "Study of a Head" (Lady Hallé), "House at Venice" ($15\frac{1}{2} \times 9\frac{1}{2}$; J. W. Bacon, Esq.), "Staircase at Capri" ($10\frac{1}{2} \times 11\frac{1}{2}$; Lady Wantage), "View on the Arno" ($7\frac{1}{2} \times 12\frac{1}{2}$; J. W. Bacon, Esq.), and "Child Blowing a Horn" (Victoria and Albert Museum). None of them bear dates.

¹ Mezzotint by William Henderson, 1897.

² Photogravure, Fine Art Society.

³ Mezzotint by T. G. Appleton, 1885.

⁴ Mezzotint by J. D. Miller, 1900.

⁵ Photograph by H. Dixon & Son.

⁶ Mezzotint by T. J. Atkinson.

[N.B.—This Catalogue of Leighton's Pictures and Frescoes was compiled in 1903. Since then many have changed hands and some new attributions have been effected.—E.S.].

Appendix IV.

Leighton as a Modeller and Sculptor.

LEIGHTON was born a sculptor. "Few men," says Sir W. B. Richmond, "have ever possessed such a complete fundamental knowledge of, and intimate acquaintance with the human figure—not only scientifically and anatomically, but tactfully and analytically."

His chief guide was Polykleitos of Sicyon, 400 B.C. He was a member of the Athletic School of Argos and worked in bronze. His "Doryphorus" and "Diadumenos," reproduced in marble, are respectively in Naples and London, whilst his "Hero" is at Argos and his "Amazon" in London.

The Parthenon Frieze, also at the British Museum, exercised an immense influence over Leighton, both as painter and as modeller.

The exquisite little model-figurines, made for his principal pictures, are evidences of what Tanagra and Greek plastic art generally did for him.

Leighton's two most considerable statues, "The Athlete Struggling with a Python," and "The Sluggard" (so-called), are modelled after the "Doryphorus" and the "Diadumenos."

He used to say—"I find the male form much the best for sculpture; its contour is more marked, it is less softly rounded, and it outlines more effectively."

He chose the female form in preference for his painting. "Needless Alarm," a young girl frightened at a frog, was an experiment in female modelling, but it was unsatisfactory.

Lord Leighton

"The Athlete" and "The Sluggard" each made a great sensation. No British sculptor had ever exhibited so much originality, reality, and beauty. Leighton's mastery over the spatula was acclaimed on all sides. It was Alphonse Legros who said to him, "Why, man, this is splendid—go on!"

LIST OF THE CHIEF WORKS OF LEIGHTON IN MODELLING AND SCULPTURE, WITH DATES AND PRESENT OWNERS.

NOTE.—* Reproductions in Bronze at the Royal Academy;
+ Plaster Casts at the Royal Academy.

1. Monument and medallion for Mrs. Browning's Tomb in the Protestant Cemetery at Florence.
2. Monument to Major Sutherland-Orr (brother-in-law).
3. Monument to the Lady Charles Greville.
4. * Model-Figurines for "Daphnephoria." (a) Three singing maidens, (b) Two girls on wall, (c) Choragos, (d) Boy with tripod - - - - 1875-76
5. * Model-Figurine for "An Athlete Struggling with a Python." Several duplicates are to be seen at the National Gallery of British Art (presented by Professor Alphonse Legros), and at Leighton House - - - - 1875-76
6. * Plaster Cast, "An Athlete Struggling with a Python" - - - - 1876
7. + Bronze Statue, "An Athlete Struggling with a Python." National Gallery of British Art - - - 1876
[N.B. An Etching of the statue was made by Mr. A. Gilbert, R.A. ($7\frac{3}{4} \times 10$), in 1881.]
8. Marble Replica of the "Athlete." Carlsberg, Glyptothek, Copenhagen - - - - 1878
9. * Model-Figurines for "Cymon and Iphigenia." (a) Sleeping Iphigenia, (b) Cymon, (c) Crouching attendant. Originally at Leighton House - - - 1884

Appendix IV.

10. * Model-Figurine of "The Sluggard"	-	-	1884-86
11. * Plaster Cast of "The Sluggard"	-	-	1886
12. † Bronze Statue of "The Sluggard."	National Gallery of British Art	-	1886
13. * Reverse of the Victoria Jubilee Medal	-	-	1887
14. Model-Figurine for "Needless Alarm."	Leighton House	-	1885-86
15. † Bronze Statuette, "Needless Alarm."	Sir J. E. Millais, Bart.	-	1886
16. * Model-Figurines for "Perseus and Andromeda." (a) Perseus on Pegasus, (b) Andromeda under the Dragon	-	-	1892
17. * Model-Figurine for "The Garden of the Hes- perides." The group of girls	-	-	1892

N.B.—Many replicas of model-figrunes are in the possession of Professor Aitchison, R.A., Mr. T. Brock, R.A., and others.

Appendix V.

Leighton as a Book Illustrator, Etc.

NOT the least important of the many directions wherein Leighton showed the versatility of his gifts was that of the illustration of current literature. He found much relief in this class of workmanship, and many of his smaller studies and sketches were evidently intended for book illustration.

Taken as a whole, *Romola*, by George Eliot, is more representative of Leighton's individuality in the range of his human sympathies than his other book-work. His designs for this work and for Dalziel's "Bible Gallery" are spontaneous, vigorous, spirited, and beautiful.

I. *Romola* (1863), Volume I.—"Suppose you let me look at myself," "A Recognition," "Under the Plane-tree," "The Blind Scholar and his Daughter," "The First Kiss," "The Peasants' Fair," "The Dying Message," "A Florentine Joke," "The Escaped Prisoner," "Niccolo at Work," "The Painted Record," and "Coming Home." Volume II.—"You didn't think it was so pretty, did you?" "Escaped," "Father, I will be guided," "A Supper in the Rucellai Gardens," "The Visible Madonna," "A Dangerous Colleague," "Monna Brigida's Conversion," "But you'll help me?" "Tessa at Home," "Drifting Away," "Will her Eyes open?" and "At the Well."

II. Dalziel's "Bible Gallery" (1880).—"Cain and Abel," "Abraham and the Angel," "Eliezer and Rebecca," "Death of the First-born," "Moses Viewing the Promised Land," "The Escape of the Guides," "Samson Slaying the Lion," "Samson Carrying the Town Gates Away," and "Samson on the Treadmill."

Appendix V.

III. Illustrations in—(1) “A Week in a Country House,” by Adelaide Sartoris; (2) “The Great God Pan,” for Elizabeth B. Browning’s Poem, “A Musical Instrument,” in the *Cornhill*; (3) Mrs. John White’s “My face is my fortune, sir, she said,” and (4) “Desdemona,” for “Shakespeare’s Heroines”—Grafton Gallery.

Lithography and craftsmanship found in Leighton not only an adept manipulator, but a zealous patron.

Appendix VI.

Leighton in the Auction-Room.

LEIGHTON recoiled from the methods of tricky dealers. An amusing anecdote may here fitly illustrate his feeling. The proprietors of an old and influential gallery once waited upon Leighton by appointment. He was quite ready for them and so were his pictures. He received them with his accustomed urbanity, and said—"Gentlemen, you will excuse me, I feel sure. I have placed their titles and prices upon the canvases I am willing to sell. When you have made your selection, perhaps you will kindly ring the bell, and my servant will acquaint me with your decision. I wish you a very good morning." "But," said one of the dealers, "we should like, Sir Frederick, to discuss some matters with you, and—" "I never," interrupted Leighton, "enter into discussion about my pictures with gentlemen like yourselves. I have given you my terms—that is quite enough!" This conduct certainly had the not unnatural effect of exciting enmity in return, and the dealers were apt to depreciate his art and his work. On the other hand, his compositions were always at the disposal of people who approached him directly—connoisseurs and lovers of art alike.

Appendix VI.

Nothing offended Leighton more than cheap, commercial art. He scorned to paint down to the low standard of public taste. He painted only noble and beautiful pictures, to last for all time. Consequently the prices paid at sales for Leighton's work are only a criterion of its money value at the period of the auction. But inasmuch as his pictures are yearly improving in tone and permanence—he knew they would, for he painted with a chemist's knowledge of constituents—he will "come into his own."

N.B.—In the following list of sales, in the compilation of which Messrs. Christie, Manson, and Wood offered great facilities, it has not been possible in many cases to obtain the names of actual owners. The names of the dealers who made the successful bids are inserted merely for purposes of reference, although they generally refuse to disclose the names of their clients.

The asterisk (*) indicates pictures about which no information can be obtained as to year of painting, size, exhibition, etc.

† At Lord Leighton's sale in 1896 very many small compositions in oils—studies chiefly of Landscape and Heads—were sold at prices ranging from £50 to £100. There were 244 such lots.

Lord Leighton

YEAR OF SALE	PICTURE.	PRICE IN £.	SELLER.	BUYER.
1859	*Head of an Asiatic (first Leighton in auction-room)	36	W. G. Windus	Holloway
1860	Paolo and Francesca	88	No name	Fripp
1862	Star of Bethlehem	210	"	?
	Garden of Inn at Capri	105	W. G. Windus	Agnew
"	La Nanna	105	Mrs. Barwell	Bought in
1863	Feigned Death of Juliet	294	C. H. Knowles	?
1864	*Gehazi dismissed	105	L. Pocock	Bought in
1865	Jezebel and Ahab	168	No name	?
"	Paolo and Francesca	231	F. L.	Bought in
1866	Samson and Delilah	252	Bentley	?
1867	Widow's Prayer—San Marco, Venice	341	W. G. Windus	Gambart
1868	Odalisque	341	E. G. and C.	?
"	David	420	A. Grant	Agnew
"	Salome	315	J. P. Carter	Levy
1870	*Canniora	335	T. I. Smith	Bought in
"	Painter's Honeymoon	404	T. R. Leyland	Vokins
1872	Venus Disrobing	183	808	Agnew
1873	Helen of Troy	808	W. Cotterill	?
"	*Lady with Pomegranates	241	Hargreaves	Bought in
"	*Female Head	105	Agnew	Vokins
"	Syracusan Bride	267	T. R. Leyland	Agnew
"	Merman	299	R. Cholmondeley	?
"	Actaea	283	W. E. Rossey	?
"	Noble Lady of Venice	997	S. Mendel	M. Colnaghi
1875	Girl with basket of fruit	808	A. Levy	?
1876				

Appendix VI.

1877	*Lady with Pomegranates	803	A. Grant
1879	Orpheus and Eurydice	692	A. Brooks
1880	Golden Hours	1155	Mrs. Benzon
"	Cleoboulus teaching his Daughter	1312	"
"	*Lucia	262	J. Stewart
"	Teresa	273	"
"	Lily	136	"
1881	A Roman Lady	357	Holdsworth
"	Jonathan's Token to David	304	Wardell
1882	Jezebel and Ahab	425	No name
"	*Type of Beauty	173	<i>The Graphic</i>
1883	Actaea	525	Murietta
1884	Mermaid	357	E. C. Potter
"	Electra at the Tomb	945	"
1886	Mermaid	215	No name
"	A Roman Lady	120	Graham
1889	Desdemona	525	<i>The Graphic</i>
1890	Dante in Exile	619	Cousins
1891	Music Lesson	2467	Matthews
"	Iostephane	1071	"
"	Neruccia	325	"
"	Zeyra	409	"
"	Kittens	435	"
1892	An Elegy	346	Cheylesmore
"	After Vespers	610	Agnaw
1893	Daphnephoria	3937	J. Stewart-Hodgson
"	Dante in Exile	567	Newgrass
"	Golden Hours	388	Revelstoke
"	Lieder ohne Worte	168	J. Stewart-Hodgson
"	Paolo and Francesca	131	Pym
"	Jezebel and Ahab	120	Wyllie

Lord Leighton

YEAR OF SALE.	PICTURE.	PRICE IN £.	SELLER.	BUYER.
1893	County Paris (Feigned Death of Juliet)	121	Welsh	Shepherd
1894	Dante in Exile	357	Newgass	Lister
"	Helen of Troy	430	Montrose	Bought in
1895	Greek Girls playing at Ball	735	Gooden	"
"	Helen of Troy	325	Montrose	Grant
"	Antique Juggling Girl	157	Hillingdon	Cobb
1896	Perseus and Andromeda	651	+Lord Leighton's Sale	Tooth
"	Perseus and Pegasus	514		Leggatt
"	Fair Persian	441		Agnew
"	A Vestal	388		Harvey
"	Wide-open Eyes	378		Tooth
"	Candida	462		"
"	?Twixt Hope and Fear	346		"
"	Risbah	252		Leslie
"	A Bacchante	336		Agnew
"	*Head of a Girl	168		"
"	Triumph of Music	162		Leggatt
"	Phryne at Eleusis	273		"
"	Duel of Romeo and Tybalt	152		Moody
"	Perseus and Pegasus (10 in. diam.)	105		?
"	View in Damascus	105		Freshfield
"	Clytie (small)	115		Coburg
"	Cimabue finding Giotto	96		Davis
"	Vittoria	94		Agnew
"	Catarina	231		"
"	Listening	514		Goldschmidt

Appendix VI.

	Watney	Hollis
	Brought in	Edgecumbe
	King	McLean
	Tooth	100
	"	Armitage
	Brought in	997
	"	Watson
	"	Grant
	Brought in	630
	"	Leathart
	"	Pender
	Agnew	136
	Brought in	577
	"	Montrose
	Agnew	346
	Brought in	472
	"	Ruston
	"	Moore
	Watney	1050
	Gooden	288
	Brought in	Reiss
	"	Arnot
	"	No name
	Richards	388
	"	Layton
	Richards	136
	"	No name
	" " Mr. P."	1060
		1000
		"
1896	Mermaid	367
	Clytie (small)	173
	"	100
	Actaea	100
1897	Solitude	997
	Sibyl	630
	Frigidarium	682
	"	136
	David	136
	"	136
	Phoebe	577
	Helen of Troy	346
	"	472
1898	Moretta	472
	* Head of a Girl	210
	Whispers	210
1900	Helios and Rhodos	1050
	"	288
	Wide-open Eyes	357
	"	388
	Phryne at Eleusis	388
	"	No name
1902	Actaea	136
	"	Layton
1903	Nausicaa	1060
	A Moorish Garden — Dream of	1000
	"	"
	Granada	430
1906	Summer Moon	1450
	Winding the Skein	640
	"	No name
	Farewell	

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Gold Medal, Paris, 1858.
Associate, Royal Academy, 1864.
Royal Academician, 1868.
Corresponding Member Académie des Beaux Arts, 1873.
Fellow, Trinity College, London, 1876.
President of Jury on Paintings, Paris, 1878.
President R.A. and Knighthood, 1878.
Honorary Member, Scottish and Irish Royal Academies, 1878.
Honorary Associate, Institut de France; Officier de la Légion d'Honneur; Medal First Class, Paris Salon, 1878.
LL.D., Cambridge; D.C.L., Oxford, 1879.
Gold Medal, Berlin, 1884.
LL.D., Edinburgh, 1884.
Baronetcy, 1886.
Honorary Member, Royal Academies of Vienna, Berlin, Brussels,
St. Luke, Rome, Florence, Perugia, Genoa, Turin, Antwerp,
1880-89.
Gold Medal from Le Sculpteur Salon, Paris; Président du Conseil
des Beaux Arts; Commandeur de la Légion d'Honneur,
1885.
Knighthoods in Belgium and Coburg, 1886.
Knight of the Order of Art and Science, Germany, 1887.
Hon. Litt. D., Dublin, 1892.
Hon. D.C.L., Durham, 1894.
Gold Medal Royal Institute of British Architects, 1894.
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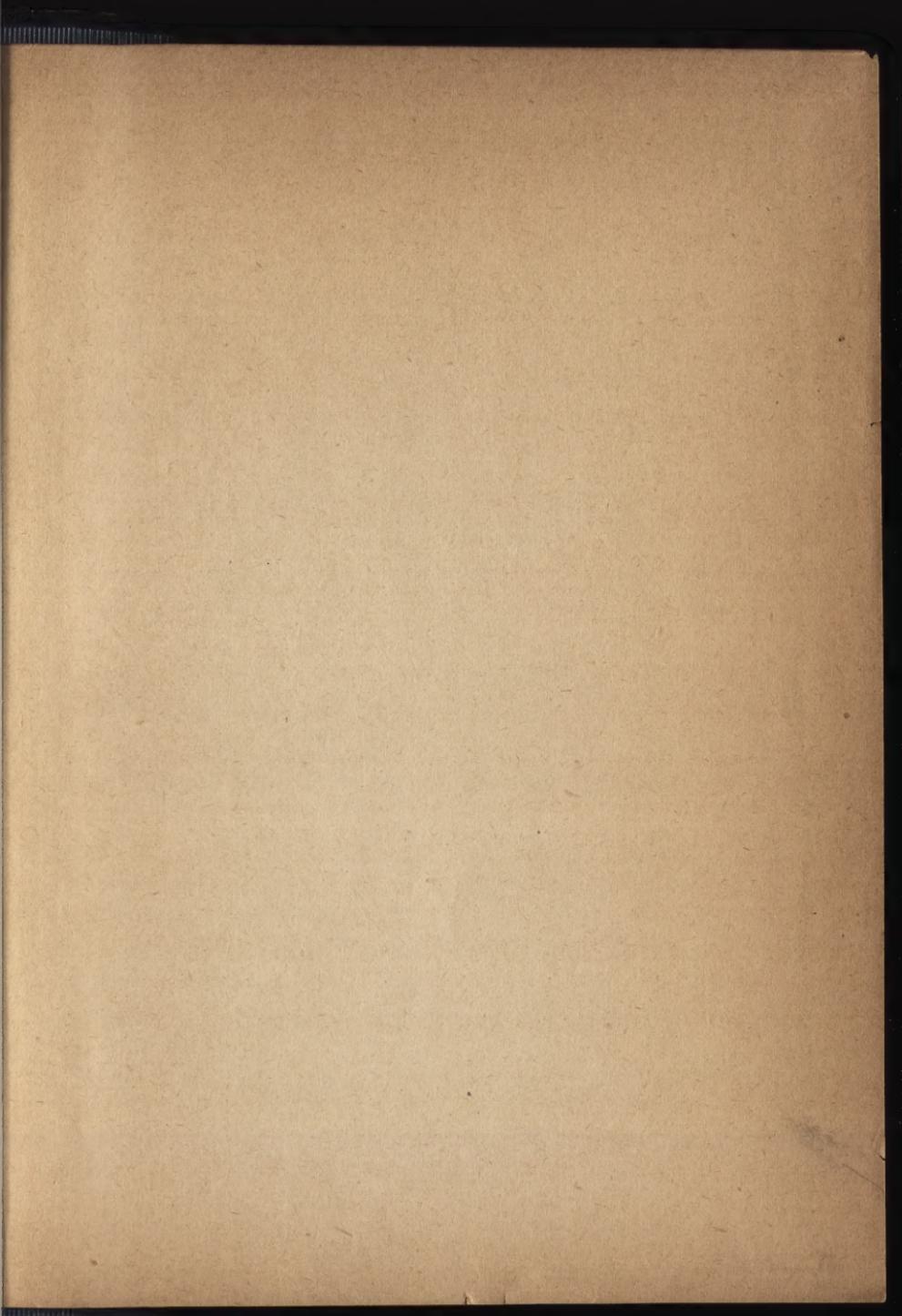
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